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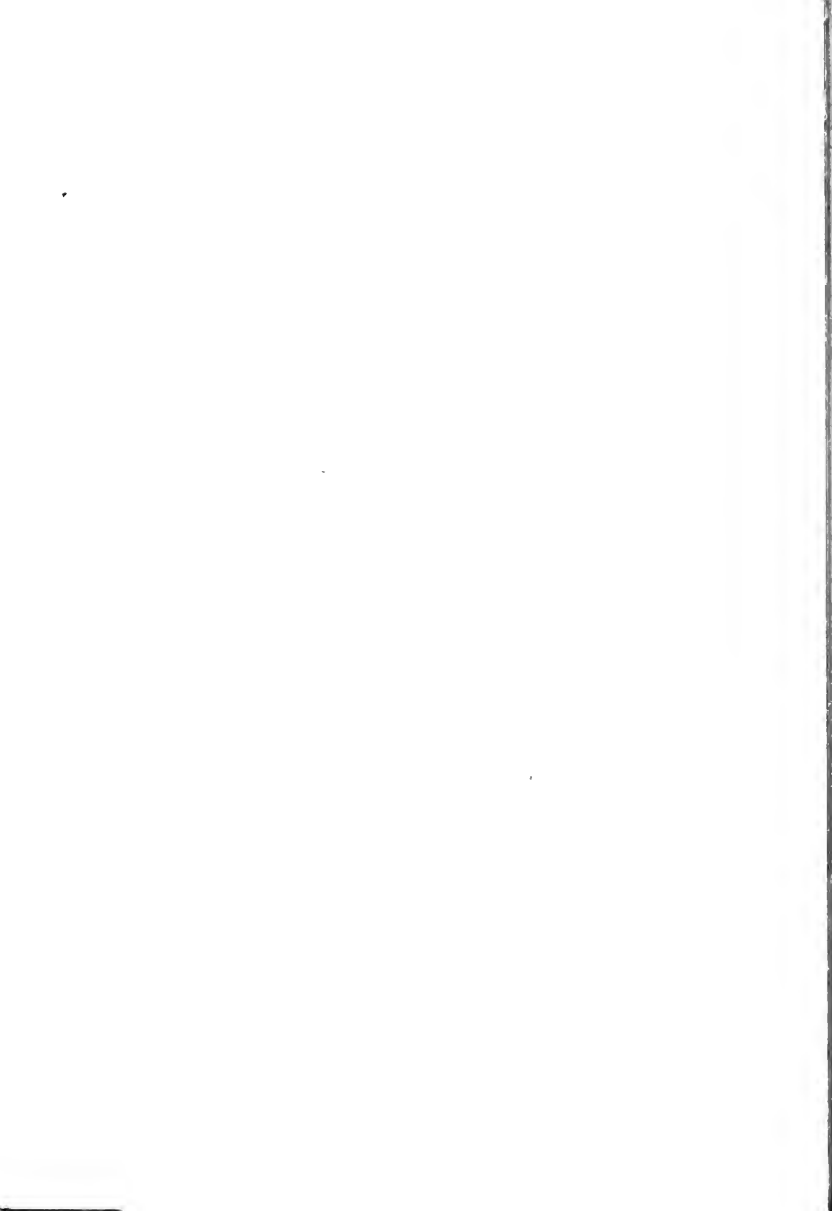
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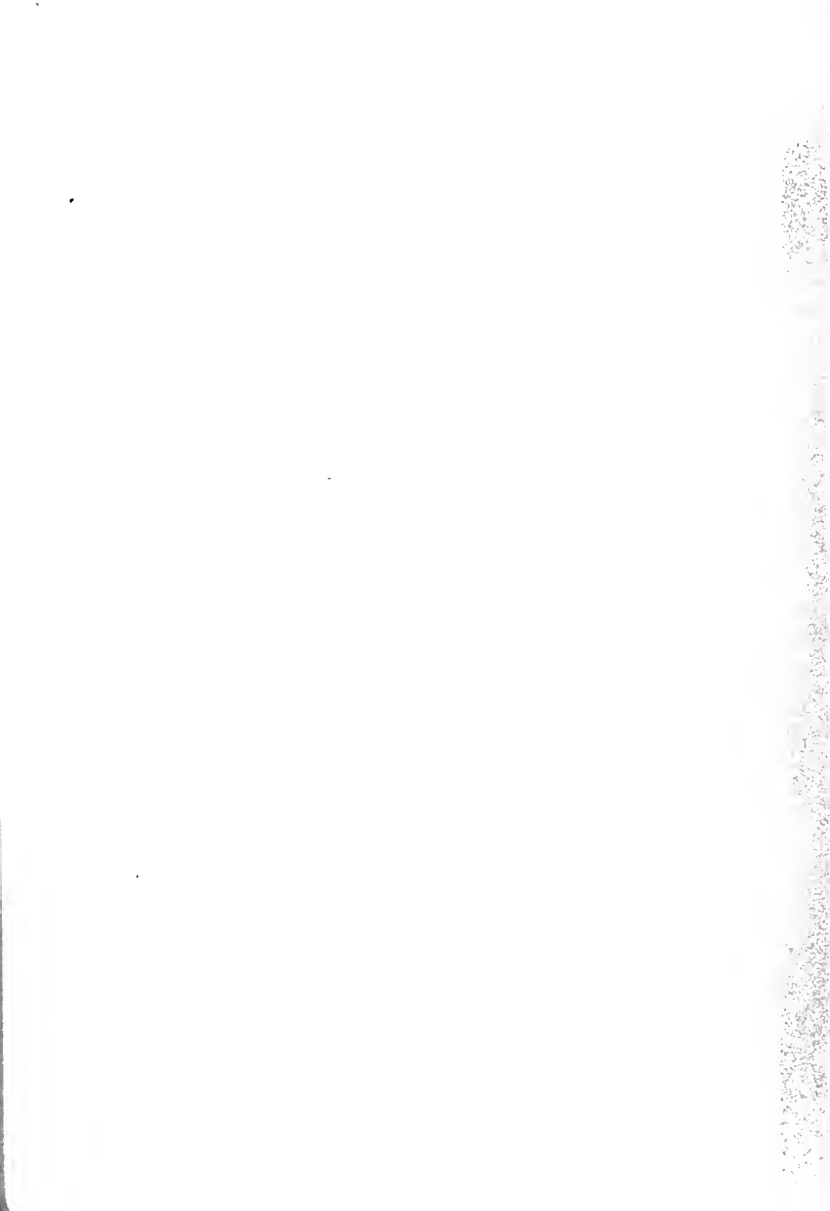
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EDITED BY

WILLIAM ALDIS WRIGHT, M.A., LL.D.

*Fellow and Bursar of Trinity College, Cambridge*

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## P R E F A C E.

‘THE Tragedy of Coriolanus’ appeared for the first time in the folio edition of Shakespeare’s collected plays which was issued by Blount and Jaggard in 1623. In this volume it originally stood first among the tragedies, as is shewn by the numbering of the pages, but subsequently *Troilus and Cressida*, which was intended to follow *Romeo and Juliet*, was placed before *Coriolanus*. In the Register of the Stationers’ Company for Nov. 8, 1623, *Coriolanus* is enumerated as one of sixteen plays of which copies had not been formerly entered to other men. Of the date of its composition nothing is known. It is conjectured that it may have been written from about 1608 to 1610, and although the evidence is not sufficiently strong for any positive conclusion, it appears that these limits represent with sufficient accuracy the time to which the play belongs, corresponding roughly to the close of the third period in Shakespeare’s career of authorship. Malone, in his essay on the ‘Chronological Order of Shakespeare’s Plays,’ assigned *Coriolanus* to the year 1610, but in his notes to the play itself he puts it to 1609. He seems to have been guided to the latter date by a theory that mulberries were not much known in England before 1609, and that therefore the comparison in iii. 2. 79, 80, to

‘The ripest mulberry  
That will not hold the handling,’

could not have been written previously to that date. But Shakespeare was familiar with mulberries at least fifteen

years before, as is evident by the mention of them in Venus and Adonis, 1103, and *Midsummer Night's Dream*, iii. 1. 170; and a reference to Gerarde's *Herball* (1597) will shew that the mulberry-tree was well known in England before the end of the sixteenth century. It is quite true that in 1609 especial attention was called to it by an attempt made by the King to encourage the breeding of silkworms, and 'there were many hundred thousands of young Mulberrie trees brought out of France, and planted in many Shires of this land' (*Stow's Annales*, ed. Howes, 1615, p. 894).

But to assume that, in consequence of this, Shakespeare wrote the line which has just been quoted is to infer too much; for if mulberry-trees were first planted in England in 1609 he would have had very little opportunity of observing how the fruit ripened and hung before writing his play or even before his own death seven years after, for the mulberry does not bear fruit till the tree is of a certain age. In all probability however he had a mulberry-tree in his own garden at New Place, Stratford, which he bought in 1597, whether it was the tree of which relics are still shewn or not. Malone fixes upon the year 1605 as the date before which *Coriolanus* could not have been written, because in that year Camden published his *Remaines* concerning Britaine, in which the fable of the belly and the members is found among the 'Wise Speeches' attributed to Adrian IV by John of Salisbury. 'This tale,' says Malone, 'Shakspeare certainly found in the Life of Coriolanus as translated by North, and in general he has followed it as it is there given: but the same tale is also told of Adrian the Fourth by Camden, in his *Remaines*, p. 199, under the head of *Wise Speeches*, with more particularity; and one or two of the expressions, as well as the enumeration of the functions performed by each of the members of the body, appear to have been taken from that book.' Camden's version of the story is as follows, the italics being Malone's:

'All the members of the body conspired against the stomacke, as against the *swallowing gulf*e of all their labors;



for whereas *the eies beheld, the eares heard, the handes labored, the feete traveled, the tongue spake, and all partes performed their functions*, onely the stomacke lay ydle and consumed all. Here-uppon they ioynently agreed al to forbear their labors, and to pine away their lasie and publike enemy. One day passed over, the second followed very tedious, but the third day was so grievous to them all, that they called a common Counsel; The eyes waxed dimme, the feete could not support the body, the armes waxed lasie, the tongue faltered, and could not lay open the matter; Therefore they all with one accord desired the advise of the *Heart*. There *Reason* layd open before them, &c.' There are, it is true, in the form of the story as told by Camden, certain points of resemblance to Shakespeare's language where he does not follow North's Plutarch; but as the correspondence in expression between Shakespeare and North is so close in other respects it seems scarcely credible that he should have consulted another version of the story from which he borrowed those slight variations. The possibility is that these resemblances to Camden's version are only accidental, and to account for them as Malone has done is to attribute to Shakespeare 'a plentiful lack' of invention and little command of language. Chalmers, in his 'Supplemental Apology for the Believers in the Shakspeare-Papers,' discusses the chronology of Shakespeare's plays, and assigns Coriolanus to the year 1609, on the ground that the years 1608, 1609, were years of great scarcity in England, and that the tragedy turns upon the dearth. But as the dearth is equally prominent in Plutarch's narrative no importance can be attached to this circumstance. Again, in the Transactions of the New Shakspeare Society for 1874, p. 367, Mr. Halliwell (Phillipps) suggested that there was '*prima facie* evidence that Shakspeare used the 1612 edition of North for his *Coriolanus*, if not for his other Roman Plays,' because in that edition, in the passage which is the original of the following line of Volumentia's speech (v. 3. 97),

'How more unfortunate than all living women,'

the adjective 'unfortunate' is substituted for the adverb 'unfortunately,' which had appeared in the previous editions of 1579, 1595, and 1603. In the first of these the sentence stands thus: 'But thinke now with thyselfe, howe much more vnfortunately, then all the women liuinge we are come hether.' A moment's comparison of this passage with the corresponding lines in Shakespeare is sufficient to show that in turning it into verse he had recourse to omission and transposition, and may therefore have written 'unfortunate' instead of 'unfortunately' for metrical reasons, without having had the word in the printed copy before him. On the other hand, Mr. Fleay (*Shakespeare Manual*, p. 52) argues that *Coriolanus* must have been written before 1612, because the correction made by Shakespeare was introduced into the edition of North's *Plutarch* issued in that year. I have given these conjectures as instances of the slight grounds upon which opinions as to the date of *Coriolanus* have been formed, and as showing what very slender external material there is for forming an opinion at all.

Peculiarities of style and metre supply us with evidence of another kind and more trustworthy in character. In *Coriolanus* there are many difficulties of construction which are due to corruptions of the text, but even where these do not exist the sentences are frequently laboured and involved, as if the thought pressed too rapidly upon the words to find a clear expression. A remarkable change in Shakespeare's style took place in this direction from the time that he wrote *Antony and Cleopatra*, and distinguishes the writings of the later period of his career. Now *Antony and Cleopatra* is with great probability assigned to the year 1608, and on May 20 in that year Blount, afterwards one of the publishers of the folio of 1623, entered in the Register of the Stationers' Company 'a booke Called Anthony and Cleopatra,' which is supposed to be Shakespeare's play. Distinguished by the same characteristics of style, *Coriolanus* was in all probability separated from *Antony and Cleopatra* by no great interval of

time, and the materials for the structure of the play are taken from the same original. A much greater interval must have separated Julius Cæsar from either of the other two Roman dramas. But in addition to the peculiarity of style which marks the period to which Coriolanus belongs, there is an equally striking peculiarity in the metre which is worthy of consideration, and that is the frequent occurrence of unemphatic monosyllables at the end of lines. Attention was called to this by Bathurst, in his suggestive book on Shakespeare's Versification, published in 1857, and the subject has since been treated in detail by Professor Ingram in a paper which appeared in the Transactions of the New Shakspeare Society for 1874 (pp. 442-456). Professor Ingram divides these endings of lines into two classes, 'light endings' and 'weak endings'; 'because on the words which belong to the former of these groups the voice can to a certain small extent dwell, whilst the others are so essentially *prothetic* in their character . . . that we are forced to run them, in pronunciation no less than in sense, into the closest connection with the opening words of the succeeding line.' Of the light endings we may take the auxiliary verbs, the pronouns, and monosyllabic adverbs as examples; and of the weak endings, monosyllabic prepositions and conjunctions; as for instance 'and,' 'as,' 'at,' 'by,' &c. The result of an analysis of Shakespeare's plays for the purpose of ascertaining the frequency of the occurrence of these light and weak endings, is to show that not more than two weak endings are to be found in any play written before Antony and Cleopatra. In this play the change of metre is at once most marked, for out of 2803 lines, there are 71 with light and 28 with weak endings. It must be mentioned however that of the former 8 and of the latter 6 are due to the arrangement of the lines by modern editors. In the case of Coriolanus, out of 2563 lines 60 are distinguished by light and 44 by weak endings, but of these again 11 of the former and 21 of the latter are not in the early editions. On account of the defective arrangement of the lines in the folios I have been obliged

to notice the changes which modern editors have introduced. The statistics furnished by Professor Ingram show that in the later plays of Shakespeare, such as *Antony and Cleopatra*, *Coriolanus*, *The Tempest*, *Cymbeline*, and *Winter's Tale*, the proportion of lines with light and weak endings gradually and steadily increases, and the contrast with the plays written before 1608 is in this respect most striking. Combined with the evidence supplied by characteristics of style these metrical peculiarities are of importance as pointing to a comparatively late date for the composition of *Coriolanus*.

If we may regard the passage in Ben Jonson's *Silent Woman*, v. 1, 'Well, Dauphine, you have lurch'd your friends of the better half of the garland, by concealing this part of the plot,' as a reminiscence of the expression in *Coriolanus*, ii. 2. 99, 'He lurch'd all swords of the garland,' Shakespeare's play must have been written before 1609, the year in which *The Silent Woman* appeared. Malone first called attention to the resemblance between the two passages, thinking that Ben Jonson intended a sneer at Shakespeare, but he afterwards abandoned this view on finding a similar expression in a pamphlet by Thomas Nashe, and he supposed it to be a common phrase of the time. But in Nashe there is only the word 'lurch,' which is of frequent occurrence, and the combination of this with 'the garland' by Ben Jonson seems to me to indicate that he had Shakespeare's phrase in mind, whether he intended to sneer at it or not, and I am therefore inclined to attach to the coincidence more weight than Malone felt himself justified in doing.

The only source from which Shakespeare derived the materials for this play was the translation of Plutarch's *Lives* made by Sir Thomas North from the French of Jacques Amyot, Bishop of Auxerre, and first published in 1579. Subsequent editions in Shakespeare's lifetime appeared in 1595, 1603, and 1612, but as he evidently was familiar with the book when he wrote the *Midsummer Night's Dream* he must have made use of the first edition. Although in the main he has

followed Plutarch's narrative, yet he has for his own purposes frequently taken the facts in a different order, so that it is not always possible to show by quotation how the various scenes were composed. But the following extracts, which are made from Professor Skeat's *Shakespeare's Plutarch*, will, it is hoped, be sufficient to enable readers who will take the trouble to compare the original narrative with the play to see something of the subliming process which the rough material underwent before it finally assumed dramatic form and unity.

**Act I, Scene 1.** The condition of the people of Rome at the opening of the play, which gives the key to the whole situation, is taken from Plutarch's description of two different insurrections, of which one originated in the dearth and scarcity of corn, and the other in the grinding oppression of the usurers. The former of these was later in point of time and did not take place until after the capture of Corioli. 'Now when this war was ended, the flatterers of the people began to stir up sedition again, without any new occasion, or just matter offered of complaint. For they did ground this second insurrection against the Nobility and Patricians upon the people's misery and misfortune, that could not but fall out, by reason of the former discord and sedition between them and the Nobility. Because the most part of the arable land, within the territory of Rome, was become heathy and barren for lack of ploughing, for that they had no time or mean to cause corn to be brought them out of other countries to sow, by reason of their wars; which made the extreme dearth they had among them. Now those busy prattlers that sought the people's goodwill by such flattering words, perceiving great scarcity of corn to be within the city: and though there had been plenty enough, yet the common people had no money to buy it: they spread abroad false tales and rumours against the Nobility, that they, in revenge of the people, had practised and procured the extreme dearth among them.' (p. 12.)

The earlier mutiny, which resulted in the withdrawal of

the people to the Mons Sacer, is thus described by Plutarch :—  
'Now he [Coriolanus] being grown to great credit and authority in Rome for his valiantness, it fortun'd there grew sedition in the city, because the Senate did favour the rich against the people, who did complain of the sore oppression of usurers, of whom they borrowed money. For those that had little, were yet spoiled of that little they had by their creditors, for lack of ability to pay the usury : who offer'd their goods to be sold to them that would give most. And such as had nothing left, their bodies were laid hold on, and they were made their bondmen, notwithstanding all the wounds and cuts they shewed, which they had received in many battles, fighting for defence of their country and commonwealth : of the which, the last war they made was against the Sabines, wherein they fought upon the promise the rich men had made them, that from thenceforth they would intreat them more gently, and also upon the word of Marcus Valerius chief of the Senate, who, by authority of the council, and in the behalf of the rich, said they should perform that they had promised. But after that they had faithfully served in this last battle of all, where they overcame their enemies, seeing they were never a whit the better, nor more gently intreated, and that the Senate would give no ear to them, but made as though they had forgotten the former promise, and suffered them to be made slaves and bondmen to their creditors, and besides, to be turned out of all that ever they had : they fell then even to flat rebellion and mutiny, and to stir up dangerous tumults within the city. The Romans' enemies hearing of this rebellion, did straight enter the territories of Rome with a marvellous great power, spoiling and burning all as they came. Whereupon the Senate immediately made open proclamation by sound of trumpet, that all those that were of lawful age to carry weapon, should come and enter their names into the muster-master's book, to go to the wars : but no man obeyed their commandment. Whereupon their chief magistrates and many of the Senate began to be of divers opinions among

themselves. For some thought it was reason, they should somewhat yield to the poor people's request, and that they should a little qualify the severity of the law. Other held hard against that opinion, and that was Martius for one. For he alleged, that the creditors' losing their money that they had lent was not the worst thing that was herein: but that the lenity that was favoured was a beginning of disobedience, and that the proud attempts of the communalty was, to abolish law, and to bring all to confusion. Therefore he said, if the Senate were wise, they should betimes prevent and quench this ill-favoured and worse meant beginning. The Senate met many days in consultation about it: but in the end they concluded nothing. The poor common people, seeing no redress, gathered themselves one day together; and one encouraging another, they all forsook the city, and encamped themselves upon a hill, called at that day the Holy Hill, along the river of Tiber, offering no creature any hurt or violence, or making any shew of actual rebellion, saving that they cried as they went up and down, that the rich men had driven them out of the city, and that throughout all Italy they might find air, water, and ground to bury them in. Moreover, they said, to dwell at Rome was nothing else but to be slain, or hurt with continual wars and fighting, for defence of the rich men's goods.

'The Senate, being afraid of their departure, did send unto them certain of the pleasantest old men, and the most acceptable to the people among them. Of those Menenius Agrippa was he, who was sent for chief man of the message from the Senate. He, after many good persuasions and gentle requests made to the people, on the behalf of the Senate, knit up his oration in the end with a notable tale, in this manner: That on a time all the members of man's body did rebel against the belly, complaining of it, that it only remained in the midst of the body without doing anything, neither did bear any labour to the maintenance of the rest: whereas all other parts and members did labour

painfully, and were very careful, to satisfy the appetites and desires of the body. And so the belly, all this notwithstanding, laughed at their folly, and said: It is true, I first receive all meats that nourish man's body: but afterwards I send it again to the nourishment of other parts of the same. Even so (quoth he) O you, my masters, and citizens of Rome, the reason is alike between the Senate and you. For matters being well digested, and their counsels thoroughly examined, touching the benefit of the commonwealth, the Senators are cause of the common commodity that cometh unto every one of you.' (pp. 4-6.)

Then follows the passage about the appointment of tribunes, quoted in the note to i. i. 209. Throughout the remainder of the act, Plutarch is still the authority for the campaign against the Volscians and the triumph of Marcius, and from him Shakespeare has taken the names of the mother and wife of Coriolanus, Volumnia and Virgilia. In Livy his wife is called Volumnia and his mother Veturia. Their friend Valeria, the sister of Publicola, is introduced from a later portion of the narrative, and so also is the Volscian leader Tullius Aufidius.

**Act I, Scenes 2-10.** 'In the country of the Volscs, against whom the Romans made war at that time, there was a principal city and of most fame, that was called Corioles, before the which the consul Cominius did lay siege. Wherefore all the other Volscs, fearing lest that city should be taken by assault, they came from all parts of the country to save it, intending to give the Romans battle before the city, and to give an onset on them in two several places. The Consul Cominius understanding this, divided his army also into two parts, and taking the one part with himself, he marched towards them that were drawing to the city out of the country: and the other part of his army he left in the camp with Titus Lartius (one of the valiantest men the Romans had at that time) to resist those that would make any sally out of the city upon them. So the Coriolans,



making small account of them that lay in camp before the city, made a sally out upon them, in the which at the first the Coriolans had the better, and drave the Romans back again into the trenches of their camp. But Martius being there at that time, running out of the camp with a few men with him, he slew the first enemies he met withal, and made the rest of them stay upon the sudden, crying out to the Romans that had turned their backs, and calling them again to fight with a loud voice. For he was even such another, as Cato would have a soldier and a captain to be, not only terrible and fierce to lay about him, but to make the enemy afeard with the sound of his voice, and grimness of his countenance. Then there flocked about him immediately a great number of Romans: whereat the enemy were so afeard, that they gave back presently. But Martius, not staying so, did chase and follow them to their own gates, that fled for life. And there perceiving that the Romans retired back, for the great number of darts and arrows which flew about their ears from the walls of the city, and that there was not one man amongst them that durst venture himself to follow the flying enemies into their city, for that it was full of men of war very well armed and appointed, he did encourage his fellows with words and deeds, crying out to them, "that fortune had opened the gates of the city, more for the followers than the fliers." But all this notwithstanding, few had the hearts to follow him. Howbeit Martius, being in the throng amongst the enemies, thrust himself into the gates of the city, and entered the same among them that fled, without that any one of them durst at the first turn their face upon him, or offer to stay him. But he, looking about him, and seeing he was entered the city with very few men to help him, and perceiving he was environed by his enemies that gathered round about to set upon him, did things, as it is written, wonderful and incredible, as well for the force of his hand, as also for the agility of his body; and with a wonderful

courage and valiantness he made a lane through the midst of them, and overthrew also those he laid at: that some he made run to the furthest part of the city, and others for fear he made yield themselves, and to let fall their weapons before him. By this means Martius, that was gotten out, had some leisure to bring the Romans with more safety into the city. The city, being taken in this sort, the most part of the soldiers began incontinently to spoil, to carry away, and to look up the booty they had won. But Martius was marvellous angry with them, and cried out on them, that it was no time now to look after spoil, and to run straggling here and there to enrich themselves, whilst the other Consul and their fellow citizens peradventure were fighting with their enemies: and how that, leaving the spoil, they should seek to wind themselves out of danger and peril. Howbeit, cry and say to them what he could, very few of them would hearken to him. Wherefore taking those that willingly offered themselves to follow him, he went out of the city, and took his way toward that part where he understood the rest of the army was, exhorting and intreating them by the way that followed him, not to be fainthearted; and oft holding up his hands to heaven, he besought the gods to be gracious and favourable unto him, that he might come in time to the battle, and in a good hour to hazard his life in defence of his countrymen. Now the Romans when they were put in battle ray, and ready to take their targets on their arms, and to gird them upon their arming-coats, had a custom to make their wills at that very instant, without any manner of writing, naming him only whom they would make their heir in the presence of three or four witnesses. Martius came just to that reckoning, whilst the soldiers were doing after that sort, and that the enemies were approached so near, as one stood in view of the other. When they saw him at his first coming all bloody, and in a sweat, and but with a few men following him, some thereupon began to be afeard. But soon after, when

they saw him run with a lively cheer to the Consul, and to take him by the hand, declaring how he had taken the city of Corioles, and that they saw the Consul Cominius also kiss and embrace him, then there was not a man but took heart again to him, and began to be of good courage; some hearing him report, from point to point, the happy success of this exploit, and other also conjecturing it by seeing their gestures afar off. Then they all began to call upon the Consul to march forward, and to delay no longer, but to give charge upon the enemy. Martius asked him how the order of their enemy's battle was, and on which side they had placed their best fighting men. The Consul made him answer, that he thought the bands which were in the vaward of their battle were those of the Antiates, whom they esteemed to be the warlikest men, and which, for valiant courage, would give no place to any of the host of their enemies. Then prayed Martius to be set directly against them. The Consul granted him, greatly praising his courage. Then Martius, when both armies came almost to join, advanced himself a good space before his company, and went so fiercely to give charge on the vaward that came right against him, that they could stand no longer in his hands: he made such a lane through them, and opened a passage into the battle of the enemies. But the two wings of either side turned one to the other, to compass him in between them: which the Consul Cominius perceiving, he sent thither straight of the best soldiers he had about him. So the battle was marvellous bloody about Martius, and in a very short space many were slain in the place. But in the end the Romans were so strong, that they distressed the enemies, and brake their array: and scattering them, made them fly. Then they prayed Martius that he would retire to the camp, because they saw he was able to do no more, he was already so wearied with the great pain he had taken, and so faint with the great wounds he had upon him. But Martius answered them, that it was not for conquerors to yield,

nor to be fainthearted; and thereupon began afresh to chase those that fled, until such time as the army of the enemies was utterly overthrown, and numbers of them slain and taken prisoners.

‘The next morning betimes, Martius went to the Consul, and the other Romans with him. There the Consul Cominius going up to his chair of state, in the presence of the whole army, gave thanks to the gods for so great, glorious, and prosperous a victory: then he spake to Martius, whose valiantness he commended beyond the moon, both for that he himself saw him do with his eyes, as also for that Martius had reported unto him. So in the end he willed Martius, that he should choose out of all the horses they had taken of their enemies, and of all their goods they had won (whereof there was great store) ten of every sort which he liked best, before any distribution should be made to other. Besides this great honourable offer he had made him, he gave him, in testimony that he had won that day the price of prowess above all other, a goodly horse with a caparison, and all furniture to him: which the whole army beholding, did marvellously praise and commend. But Martius, stepping forth, told the Consul he most thankfully accepted the gift of his horse, and was a glad man besides, that his service had deserved his General’s commendation: and as for his other offer, which was rather a mercenary reward than an honourable recompence, he would have none of it, but was contented to have his equal part with the other soldiers. “Only, this grace (said he) I crave and beseech you to grant me. Among the Volscies there is an old friend and host of mine, an honest wealthy man, and now a prisoner; who, living before in great wealth in his own country, liveth now a poor prisoner in the hands of his enemies, and yet notwithstanding all this his misery and misfortune, it would do me great pleasure if I could save him from this one danger, to keep him from being sold as a slave.” The soldiers, hearing Martius’ words, made a marvellous great shout among them, and there were

more that wondered at his great contentation and abstinence, when they saw so little covetousness in him, than they were that highly praised and extolled his valiantness. For even they themselves that did somewhat malice and envy his glory, to see him thus honoured and passingly praised, did think him so much the more worthy of an honourable recompence for his valiant service, as the more carelessly he refused the great offer made unto him for his profit; and they esteemed more the virtue that was in him, that made him refuse such rewards, than that which made them to be offered to him, as unto a worthy person. For it is far more commendable, to use riches well, than to be valiant, and yet it is better not to desire them than to use them well.' (pp. 9-11.)

The passage relating to the surname of Coriolanus which was given to Marcius by the Consul is quoted in the note to i. 9. 63.

**Act II, Scene 2.** Coriolanus made a foray into the country of the Antiates and brought home great spoil which excited the envy of the tribunes. 'Shortly after this Martius stood for the Consulship: and the common people favoured his suit, thinking it would be a shame to them to deny and refuse the chiefest noble man of blood, and most worthy person of Rome, and specially him that had done so great service and good to the commonwealth. For the custom of Rome was at that time, that such as did sue for any office, should for certain days before be in the market-place, only with a poor gown on their backs, and without any coat underneath, to pray the citizens to remember them at the day of election: which was thus devised, either to move the people the more by requesting them in such mean apparel, or else because they might shew them their wounds they had gotten in the wars in the service of the commonwealth, as manifest marks and testimonials of their valiantness. . . . Now Martius, following this custom, shewed many wounds and cuts upon his body which he had received in seventeen years' service at the wars,

and in many sundry battles, being ever the foremost man that did set out feet to fight. So that there was not a man among the people but was ashamed of himself, to refuse so valiant a man: and one of them said to another, "we must needs choose him Consul, there is no remedy." (pp. 14, 15.)

The speech of Cominius is taken from the early part of Plutarch's narrative:

'The first time he went to the wars, being but a stripling, was when Tarquin, surnamed the proud (that had been king of Rome, and was driven out for his pride, after many attempts made by sundry battles to come in again, wherein he was ever overcome) did come to Rome with all the aid of the Latins, and many other people of Italy: even as it were to set up his whole rest upon a battle by them, who with a great and mighty army had undertaken to put him into his kingdom again, not so much to pleasure him, as to overthrow the power of the Romans, whose greatness they both feared and envied. In this battle, wherein were many hot and sharp encounters of either party, Martius valiantly fought in the sight of the Dictator: and a Roman soldier being thrown to the ground even hard by him, Martius straight bestrid him, and slew the enemy, with his own hands, that had before overthrown the Roman. Hereupon, after the battle was won, the Dictator did not forget so noble an act, and therefore first of all he crowned Martius with a garland of oaken boughs. For whosoever saveth the life of a Roman, it is a manner among them, to honour him with such a garland.' (p. 3.)

**Aet II, Scene 3. 230, &c.** The speech of Brutus is almost word for word from Plutarch. 'The house of the Martians at Rome was of the number of the Patricians, out of the which have sprung many noble personages, whereof Ancus Martius was one, King Numa's daughter's son, who was King of Rome after Tullus Hostilius. Of the same house were Publius and Quintus, who brought to Rome their best water they had, by conduits. Censorinus also came of that family, that was so

surnamed, because the people had chosen him Censor twice.' (p. 1.)

**Act III.** The narrative which supplies the material for this act follows immediately after that quoted above for Act II. Scene 2. 'But when the day of election was come, and that Martius came to the market-place with great pomp, accompanied with all the Senate and the whole Nobility of the city about him, who sought to make him Consul with the greatest instance and intreaty they could, or ever attempted for any man or matter: then the love and goodwill of the common people turned straight to an hate and envy toward him, fearing to put this office of sovereign authority into his hands, being a man somewhat partial towards the Nobility, and of great credit and authority amongst the Patricians, and as one they might doubt would take away altogether the liberty from the people. Whereupon, for these considerations, they refused Martius in the end, and made two other that were suitors, Consuls. The Senate, being marvellously offended with the people, did account the shame of this refusal rather to redound to themselves than to Martius: but Martius took it in far worse part than the Senate, and was out of all patience. For he was a man too full of passion and choler, and too much given over to self-will and opinion, as one of a high mind and great courage, that lacked the gravity and affability that is gotten with judgment of learning and reason, which only is to be looked for in a governor of State: and that remembered not how wilfulness is the thing of the world, which a governor of a commonwealth, for pleasing, should shun, being that which Plato called "solitariness"; as in the end, all men that are wilfully given to a self-opinion and obstinate mind, and who will never yield to other's reason but to their own, remain without company, and forsaken of all men. For a man that will live in the world must needs have patience, which lusty bloods make but a mock at. So Martius, being a stout man of nature, that never yielded in any respect, as one thinking that to overcome

always and to have the upper hand in all matters, was a token of magnanimity and of no base and faint courage, which spitteth out anger from the most weak and passionate part of the heart, much like the matter of an impostume : went home to his house, full freighted with spite and malice against the people, being accompanied with all the lustiest young gentlemen, whose minds were nobly bent, as those that came of noble race, and commonly used for to follow and honour him. But then specially they flocked about him, and kept him company to his much harm, for they did but kindle and inflame his choler more and more, being sorry with him for the injury the people offered him ; because he was their captain and leader to the wars, that taught them all martial discipline, and stirred up in them a noble emulation of honour and valiantness, and yet, without envy, praising them that deserved best.

‘In the mean season there came great plenty of corn to Rome, that had been bought, part in Italy, and part was sent out of Sicily, as given by Gelon the tyrant of Syracuse: so that many stood in great hope, that the dearth of victuals being holpen, the civil dissension would also cease. The Senate sat in council upon it immediately: the common people stood also about the palace where the council was kept, gaping what resolution would fall out: persuading themselves that the corn they had bought should be sold good cheap, and that which was given should be divided by the poll, without paying any money; and the rather, because certain of the Senators amongst them did so wish and persuade the same. But Martius, standing upon his feet, did somewhat sharply take up those who went about to gratify the people therein: and called them people-pleasers, and traitors to the Nobility. “Moreover,” he said, “they nourished against themselves the naughty seed and cockle of insolency<sup>1</sup> and sedition, which had been sowed and scattered abroad amongst the people, which

<sup>1</sup> *insolence*, Skeat.



they should have cut off, if they had been wise, in their growth : and not (to their own destruction) have suffered the people to establish a magistrate for themselves, of so great power and authority as that man had to whom they had granted it. Who was also to be feared, because he obtained what he would, and did nothing but what he listed, neither passed for any obedience to the Consuls, but lived in all liberty ; acknowledging no superior to command him, saving the only heads and authors of their faction, whom he called his magistrates. Therefore," said he, "they that gave counsel and persuaded, that the corn should be given out to the common people *gratis*, as they used to do in the cities of Greece, where the people had more absolute power, did but only nourish their disobedience, which would break out in the end, to the utter ruin and overthrow of the whole state. For they will not think it is done in recompence of their service past, sithence they know well enough they have so oft refused to go to the wars when they were commanded : neither for their mutinies when they went with us, whereby they have rebelled and forsaken their country : neither for their accusations which their flatterers have preferred unto them, and they have received, and made good against the Senate ; but they will rather judge, we give and grant them this as abasing ourselves, and standing in fear of them, and glad to flatter them every way. By this means their disobedience will still grow worse and worse : and they will never leave to practise new sedition and uproars. Therefore it were a great folly for us, methinks, to do it : yea, shall I say more ? we should, if we were wise, take from them their Tribuneship, which most manifestly is the embasing of the Consulship, and the cause of the division of the city. The state whereof, as it standeth, is not now as it was wont to be, but becometh dismembered in two factions, which maintains always civil dissension and discord between us, and will never suffer us again to be united into one body." Martius dilating the matter with many such like reasons, won all the young men, and almost all the rich

men to his opinion: insomuch as they rang it out, that he was the only man, and alone in the city, who stood out against the people, and never flattered them. There were only a few old men that spake against him, fearing lest some mischief might fall out upon it, as indeed there followed no great good afterward. For the Tribunes of the people, being present at this consultation of the Senate, when they saw that the opinion of Martius was confirmed with the more voices, they left the Senate, and went down to the people, crying out for help, and that they would assemble to save their Tribunes. Hereupon the people ran on head in tumult together, before whom the words that Martius spake in the Senate were openly reported: which the people so stomached, that even in that fury they were ready to fly upon the whole Senate. But the Tribunes laid all the fault and burthen wholly upon Martius, and sent their sergeants forthwith to arrest him, presently to appear in person before the people, to answer the words he had spoken in the Senate. Martius stoutly withstood these officers that came to arrest him. Then the Tribunes in their own persons, accompanied with the Ædiles, went to fetch him by force, and so laid violent hands upon him. Howbeit the noble Patricians gathering together about him, made the Tribunes give back, and laid sore upon the Ædiles: so for that time the night parted them, and the tumult appeased. The next morning betimes, the Consuls seeing the people in an uproar, running to the market-place out of all parts of the city, they were afraid lest all the city would together by the ears: wherefore assembling the Senate in all haste, they declared how it stood them upon, to appease the fury of the people with some gentle words or grateful decrees in their favour: and moreover, like wise men they should consider, it was now no time to stand at defence and in contention, nor yet to fight for honour against the commonalty, they being fallen to so great an extremity, and offering such imminent danger. Wherefore they were to consider temperately of things, and to deliver some present and gentle

pacification. The most part of the Senators that were present at this council, thought this opinion best, and gave their consents unto it. Whereupon the Consuls rising out of the council, went to speak unto the people as gently as they could and they did pacify their fury and anger, purging the Senate of all the unjust accusations laid upon them, and used great modesty in persuading them, and also in reproving the faults they had committed. And as for the rest, that touched the sale of corn, they promised there should be no disliking offered them in the price. So the most part of the people being pacified, and appearing so plainly by the great silence that was among them, as yielding to the Consuls and liking well of their words: the Tribunes then of the people rose out of their seats and said: "Forasmuch as the Senate yielded unto reason, the people also for their part, as became them, did likewise give place unto them: but notwithstanding, they would that Martius should come in person to answer to the articles they had devised. First, whether he had not solicited and procured the Senate to change the present state of the commonweal, and to take the sovereign authority out of the people's hands? Next, when he was sent for by authority of their officers, why he did contemptuously resist and disobey? Lastly, seeing he had driven and beaten the Ædiles into the market-place before all the world: if, in doing this, he had not done as much as in him lay, to raise civil wars, and to set one citizen against another?" All this was spoken to one of these two ends, either that Martius, against his nature, should be constrained to humble himself and to abase his haughty and fierce mind: or else, if he continued still in his stoutness, he should incur the people's displeasure and ill-will so far, that he should never possibly win them again. Which they hoped would rather fall out so, than otherwise: as indeed they guessed unhappily, considering Martius' nature and disposition.

'So Martius came and presented himself to answer their accusations against him, and the people held their peace, and gave attentive ear, to hear what he would say. But

where they thought to have heard very humble and lowly words come from him, he began not only to use his wonted boldness of speaking (which of itself was very rough and unpleasant, and did more aggravate his accusation, than purge his innocency) but also gave himself in his words to thunder, and look therewithal so grimly, as though he made no reckoning of the matter. This stirred coals among the people, who were in wonderful fury at it, and their hate and malice grew so toward him, that they could hold no longer, bear, nor endure his bravery and careless boldness. Whereupon Sicinius, the cruellest and stoutest of the Tribunes, after he had whispered a little with his companions, did openly pronounce, in the face of all the people, Martius as condemned by the Tribunes to die. Then presently he commanded the Ædiles to apprehend him, and carry him straight to the rock Tarpeian, and to cast him headlong down the same. When the Ædiles came to lay hands upon Martius to do that they were commanded, divers of the people themselves thought it too cruel and violent a deed. The noblemen, being much troubled to see so much force and rigour used, began to cry aloud "help Martius:" so those that laid hands on him being repulsed, they compassed him in round among themselves, and some of them, holding up their hands to the people, besought them not to handle him thus cruelly. But neither their words nor crying out could aught prevail, the tumult and hurlyburly was so great, until such time as the Tribunes' own friends and kinsmen, weighing with themselves the impossibleness to convey Martius to execution without great slaughter and murder of the nobility, did persuade and advise not to proceed in so violent and extraordinary a sort, as to put such a man to death without lawful process in law, but that they should refer the sentence of his death to the free voice of the people. Then Sicinius, bethinking himself a little, did ask the Patricians, for what cause they took Martius out of the officers' hands that went to do execution? The

Patricians asked him again, why they would of themselves so cruelly and wickedly put to death so noble and valiant a Roman as Martius was, and that without law and justice? "Well then," said Sicinius, "if that be the matter, let there be no quarrel or dissension against the people: for they do grant your demand, that his cause shall be heard according to law. Therefore," said he to Martius, "we do will and charge you to appear before the people, the third day of our next sitting and assembly here, to make your purgation for such articles as shall be objected against you, that by free voice the people may give sentence upon you as shall please them. The noblemen were glad then of the adjournment, and were much pleased they had gotten Martius out of this danger. In the mean space before the third day of their next session came about, the same being kept every ninth day continually at Rome, whereupon they call it now in Latin *Nundinae*: there fell out war against the Antiates, which gave some hope to the nobility that this adjournment would come to little effect, thinking that this war would hold them so long, as that the fury of the people against him would be well suaged, or utterly forgotten, by reason of the trouble of the wars. But contrary to expectation, the peace was concluded presently with the Antiates, and the people returned again to Rome. Then the Patricians assembled oftentimes together, to consult how they might stand to Martius, and keep the Tribunes from occasion to cause the people to mutine again, and rise against the Nobility. And there Appius Claudius (one that was taken ever as an heavy enemy to the people) did avow and protest, that they would utterly abase the authority of the Senate, and destroy the commonweal, if they would suffer the common people to have authority by voices to give judgment against the Nobility. On the other side again, the most ancient Senators, and such as were given to favour the common people, said: "that when the people should see they had authority of life and death in their hands

they would not be so cruel and fierce, but gentle and civil. More also, that it was not for contempt of Nobility or the Senate that they sought to have the authority of justice in their hands, as a pre-eminence and prerogative of honour: but because they feared, that themselves should be contemned and hated of the Nobility. So as they were persuaded, that so soon as they gave them authority to judge by voices, they would leave all envy and malice to condemn any." Martius seeing the Senate in great doubt how to resolve, partly for the love and goodwill the nobility did bear him, and partly for the fear they stood in of the people: asked aloud of the Tribunes, what matter they would burden him with? The Tribunes answered him, that they would shew how he did aspire to be King, and would prove that all his actions tended to usurp tyrannical power over Rome. Martius with that, rising upon his feet, said: that thereupon he did willingly offer himself to the people to be tried upon that accusation: and that if it were proved by him, he had so much as once thought of any such matter, that he would then refuse no kind of punishment they would offer him: conditionally (quoth he) that you charge me with nothing else beside, and that ye do not also abuse the Senate. They promised they would not. Under these conditions the judgment was agreed upon, and the people assembled.

'And first of all the Tribunes would in any case (whatsoever became of it) that the people should proceed to give their voices by Tribes, and not by hundreds: for by this means the multitude of the poor needy people (and all such rabble as had nothing to lose, and had less regard of honesty before their eyes) came to be greater force (because their voices were numbered by the poll) than the noble honest citizens, whose persons and purse did dutifully serve the commonwealth in their wars. And then, when the Tribunes saw they could not prove he went about to make himself King, they began to broach afresh the former words that Martius had spoken in the Senate, in hindering the distribution of

the corn at mean price unto the common people, and persuading also to take the office of Tribuneship from them. And for the third, they charged him anew, that he had not made the common distribution of the spoil he had gotten in the invading the territories of the Antiates; but had of his own authority divided it among them who were with him in that journey. But this matter was most strange of all to Martius, looking least to have been burdened with that as with any matter of offence. Whereupon, being burdened on the sudden, and having no ready excuse to make even at that instant, he began to fall a praising of the soldiers that had served with him in that journey. But those that were not with him, being the greater number, cried out so loud, and made such a noise, that he could not be heard. To conclude, when they came to tell the voices of the Tribes, there were three voices odd, which condemned him to be banished for ever. After declaration of the sentence, the people made such joy, as they never rejoiced more for any battle they had won upon their enemies, they were so brave and lively, and went home so jocosely from the assembly, for triumph of this sentence.' (pp. 15-22.)

**Act IV, Scenes 1, 2, 4.** 'The Senate again, in contrary manner, were as sad and heavy, repenting themselves beyond measure, that they had not rather determined to have done and suffered anything whatsoever, before the common people should so arrogantly and outrageously have abused their authority. There needed no difference of garments, I warrant you, nor outward shows, to know a Plebeian from a Patrician, for they were so easily discerned by their looks. For he that was on the people's side looked cheerfully on the matter: but he that was sad and hung down his head, he was sure of the noblemen's side: saving Martius alone, who neither in his countenance nor in his gait did ever shew himself abashed, or once let fall his great courage: but he only, of all other gentlemen that were angry at his fortune, did outwardly shew no manner of passion, nor care at all

of himself. Not that he did patiently bear and temper his evil hap in respect of any reason he had, or by his quiet condition: but because he was so carried away with the vehemency of anger and desire of revenge, that he had no sense nor feeling of the hard state he was in: which the common people judge not to be sorrow, although indeed it be the very same. For when sorrow (as you would say) is set on fire, then it is converted into spite and malice, and driveth away for that time all faintness of heart and natural fear. And this is the cause why the cholerick man is so altered and mad in his actions, as a man set on fire with a burning ague: for when a man's heart is troubled within, his pulse will beat marvellous strongly. Now that Martius was even in that taking it appeared true soon after by his doings. For when he was come home to his house again, and had taken leave of his mother and wife, finding them weeping and shrieking out for sorrow, and had also comforted and persuaded them to be content with his chance: he went immediately to the gate of the city, accompanied with a great number of Patricians, that brought him thither, from whence he went on his way with three or four of his friends only, taking nothing with him nor requesting anything of any man. So he remained a few days in the country at his houses, turmoiled with sundry sorts and kinds of thoughts, such as the fire of his choler did stir up.

‘In the end, seeing he could resolve no way to take a profitable or honourable course, but only was pricked forward still to be revenged of the Romans; he thought to raise up some great wars against them, by their nearest neighbours. Whereupon he thought it his best way, first to stir up the Volsces against them, knowing they were yet able enough in strength and riches to encounter them, notwithstanding their former losses they had received not long before, and that their power was not so much impaired, as their malice and desire was increased to be revenged of the Romans. Now in the city of Antium there was one



called Tullus Aufidius, who for his riches, as also for his nobility and valiantness, was honoured among the Volsces as a king. Martius knew very well that Tullus did more malice and envy him than he did all the Romans besides; because that many times, in battles where they met, they were ever at the encounter one against another, like lusty courageous youths striving in all emulation of honour, and had encountered many times together. Insomuch as, besides the common quarrel between them, there was bred a marvellous private hate one against another. Yet notwithstanding, considering that Tullus Aufidius was a man of a great mind, and that he above all other of the Volsces most desired revenge of the Romans, for the injuries they had done unto them: he did an act that confirmed the words of an ancient poet to be true, who said:

It is full hard, man's anger to withstand,  
If it be stiffly bent to take an enterprise in hand.  
For then most men will have the thing that they desire,  
Although it cost their lives therefore, such force hath wicked ire.

And so did he. For he disguised himself in such array and attire, as he thought no man could ever have known him for the person he was, seeing him in that apparel he had upon his back: and as Homer said of Ulysses:

So did he enter into the enemies' town.

It was even twilight when he entered the city of Antium, and many people met him in the streets, but no man knew him. So he went directly to Tullus Aufidius' house, and when he came thither, he got him up straight to the chimney-hearth, and sat him down, and spake not a word to any man, his face all muffled over. They of the house spying him, wondered what he should be, and yet they durst not bid him rise. For ill-favouredly muffled and disguised as he was, yet there appeared a certain majesty on his countenance and in his silence: whereupon they went to Tullus, who was at supper, to tell him of the strange disguising of this

man. Tullus rose presently from the board, and coming towards him, asked him what he was, and wherefore he came. Then Martius unmuffled himself, and after he had paused awhile, making no answer, he said unto him : "If thou knowest me not yet, Tullus, and, seeing me, dost not perhaps believe me to be the man I am indeed, I must of necessity bewray myself to be that I am. I am Caius Martius, who hath done to thyself particularly, and to all the Volsces generally, great hurt and mischief, which I cannot deny for my surname of Coriolanus that I bear. For I never had other benefit or recompence of the true and painful service I have done, and the extreme dangers I have been in, but this only surname : a good memory and witness of the malice and displeasure thou shouldest bear me. Indeed the name only remaineth with me : for the rest the envy and cruelty of the people of Rome have taken from me, by the sufferance of the dastardly nobility and magistrates, who have forsaken me, and let me be banished by the people. This extremity hath now driven me to come as a poor suitor, to take thy chimney-hearth, not of any hope I have to save my life thereby : for if I had feared death, I would not have come hither to have put myself in hazard : but pricked forward with desire to be revenged of them that thus have banished me ; which now I do begin, in putting my person into the hands of their enemies. Wherefore, if thou has any heart to be wrecked of the injuries thy enemies have done thee, speed thee now, and let my misery serve thy turn, and so use it as my service may be a benefit to the Volsces : promising thee, that I will fight with better good will for all you than I did when I was against you, knowing that they fight more valiantly who know the force of the enemy, than such as have never proved it. And if it be so that thou dare not, and that thou art weary to prove fortune any more, then am I also weary to live any longer. And it were no wisdom in thee, to save the life of him who hath been heretofore thy mortal enemy, and whose service now can nothing help nor

pleasure thee." Tullus, hearing what he said, was a marvellous glad man, and taking him by the hand, he said unto him: "Stand up, O Martius, and be of good cheer, for in proffering thyself unto us thou doest us great honour: and by this means thou mayest hope also of greater things at all the Volscs' hands." So he feasted him for that time, and entertained him in the honourablest manner he could, talking with him of no other matter at that present: but within few days after they fell to consultation together, in what sort they should begin their wars.' (pp. 22-25.)

**Act IV, Scene 6**, which describes the state of feeling in Rome after the banishment of Coriolanus, is very much expanded from a single sentence. 'Now on the other side, the city of Rome was in marvellous uproar and discord, the nobility against the commonalty, and chiefly for Martius' condemnation and banishment.' (p. 25.) The incident of the whipping of the slave was no doubt suggested by a circumstance related by Plutarch: 'There was one that had delivered a bondman of his that had offended him into the hands of other slaves and bondmen, and had commanded them to whip him up and down the market-place, and afterwards to kill him: and as they had him in execution, whipping him cruelly, they did so martyr the poor wretch, that, for the cruel smart and pain he felt, he turned and writhed his body in strange and pitiful sort. The procession by chance came by even at the same time, and many that followed it were heartily moved and offended with the sight, saying: that this was no good sight to behold, nor meet to be met in procession-time.' (pp. 25, 26.)

The Volscians having resolved upon war against Rome, Aufidius and Coriolanus were put in command of the army, the former remaining at home for the defence of the cities of his country, while Coriolanus attacked the Roman territories. His successes were reported at Antium, and 'The other Volscs that were appointed to remain in garrison for defence of their country, hearing this good news, would

tarry no longer at home, but armed themselves and ran to Martius' camp, saying they did acknowledge no other captain but him.' (p. 29; comp. *Coriolanus*, iv. 7.)

**Act V, Scenes 1, 2.** 'In this while, all went still to wrack at Rome. For to come into the field to fight with the enemy, they could not abide to hear of it, they were one so much against another, and full of seditious words, the nobility against the people, and the people against the nobility. Until they had intelligence at the length, that the enemies had laid siege to the city of Lavinium, in the which were all the temples and images of their gods their protectors, and from whence came first their ancient original, for that Æneas at his first arrival into Italy did build that city. Then fell there out a marvellous sudden change of mind among the people, and far more strange and contrary in the nobility. For the people thought it good to repeal the condemnation and exile of Martius. The Senate, assembled upon it, would in no case yield to that: who either did it of a selfwill to be contrary to the people's desire: or because Martius should not return thorough the grace and favour of the people. Or else, because they were throughly angry and offended with him, that he would set upon the whole, being offended but by a few, and in his doings would shew himself an open enemy besides unto his country: notwithstanding the most part of them took the wrong they had done him in marvellous ill part, and as if the injury had been done unto themselves. Report being made of the Senate's resolution, the people found themselves in a straight: for they could authorise and confirm nothing by their voices, unless it had been first propounded and ordained by the Senate. But Martius, hearing this stir about him, was in greater rage with them than before: inasmuch as he raised his siege incontinently before the city of Lavinium, and going towards Rome, lodged his camp within forty furlongs of the city, at the ditches called Cluiliæ. His incamping so near Rome did

put all the whole city in a wonderful fear: howbeit for the present time it appeased the sedition and dissension betwixt the nobility and the people. For there was no consul, senator, nor magistrate, that durst once contrary the opinion of the people for the calling home again of Martius.

‘When they saw the women in a marvellous fear, running up and down the city: the temples of the gods full of old people, weeping bitterly in their prayers to the gods: and finally, not a man either wise or hardy to provide for their safety: then they were all of opinion, that the people had reason to call home Martius again, to reconcile themselves to him, and that the Senate, on the contrary part, were in marvellous great fault to be angry and in choler with him, when it stood them upon rather to have gone out and intreated him. So they all agreed together to send ambassadors unto him, to let him understand how his countrymen did call him home again, and restored him to all his goods, and besought him to deliver them from this war. The ambassadors that were sent were Martius’ familiar friends and acquaintance, who looked at the least for a courteous welcome of him, as of their familiar friend and kinsman. Howbeit they found nothing less: for at their coming they were brought through the camp to the place where he was set in his chair of state, with a marvellous and an unspeakable majesty, having the chiefest men of the Volsces about him: so he commanded them to declare openly the cause of their coming. Which they delivered in the most humble and lowly words they possibly could devise, and with all modest countenance and behaviour agreeable to the same. When they had done their message, for the injury they had done him, he answered them very hotly and in great choler.’ (pp. 29–31.)

**Act V, Scenes 3–5.** ‘Now the Roman ladies and gentlewomen did visit all the temples and gods of the same, to make their prayers unto them: but the greatest ladies (and more part of them) were continually about the altar of

Jupiter Capitolin, among which troupe by name was Valeria, Publicola's own sister; the selfsame Publicola, who did such notable service to the Romans, both in peace and wars, and was dead also certain years before, as we have declared in his life. His sister Valeria was greatly honoured and revered among all the Romans: and did so modestly and wisely behave herself, that she did not shame nor dishonour the house she came of. So she suddenly fell into such a fancy, as we have rehearsed before, and had (by some god, as I think) taken hold of a noble device. Whereupon she rose, and the other ladies with her, and they all together went straight to the house of Volumnia, Martius' mother: and coming in to her, found her, and Martius' wife her daughter-in-law, set together, and having her husband Martius' young children in her lap.' (p. 34.)

In answer to their appeal, Volumnia 'took her daughter-in-law and Martius' children with her, and being accompanied with all the other Roman ladies, they went in troupe together into the Volsces' camp: whom when they saw, they of themselves did both pity and reverence her, and there was not a man among them that once durst say a word unto her. Now was Martius set then in his chair of state, with all the honours of a general, and when he had spied the women coming afar off, he marvelled what the matter meant: but afterwards knowing his wife which came foremost, he determined at the first to persist in his obstinate and inflexible rancour. But overcome in the end with natural affection, and being altogether altered to see them, his heart would not serve him to tarry their coming to his chair, but coming down in haste he went to meet them, and first he kissed his mother, and embraced her a pretty while, then his wife and little children. And nature so wrought with him that the tears fell from his eyes, and he could not keep himself from making much of them, but yielded to the affection of his blood, as if he had been violently carried with the fury of a most swift running stream. After he had thus lovingly

received them, and perceiving that his mother Volumnia would begin to speak to him, he called the chiefest of the council of the Volsees to hear what she would say. Then she spake in this sort : " If we held our peace, my son, and determined not to speak, the state of our poor bodies, and present sight of our raiment, would easily bewray to thee what life we have led at home, since thy exile and abode abroad ; but think now with thyself, how much more unfortunate than all the women living, we are come hither, considering that the sight which should be most pleasant to all other to behold, spiteful fortune had made most fearful to us : making myself to see my son, and my daughter here her husband, besieging the walls of his native country : so as that which is the only comfort to all other in their adversity and misery, to pray unto the gods and to call to them for aid, is the only thing which plungeth us into most deep perplexity. For we cannot, alas ! together pray both for victory to our country and for safety of thy life also : but a world of grievous curses, yea, more than any mortal enemy can heap upon us, are forcibly wrapt up in our prayers. For the bitter sop of most hard choice is offered thy wife and children, to forego one of the two : either to lose the person of thyself, or the nurse of their native country. For myself, my son, I am determined not to tarry till fortune, in my lifetime, do make an end of this war. For if I cannot persuade thee, rather to do good unto both parties than to overthrow and destroy the one, preferring love and nature before the malice and calamity of wars, thou shalt see, my son, and trust unto it, thou shalt no sooner march forward to assault thy country, but thy foot shall tread upon thy mother's womb, that brought thee first into this world. And I may not defer to see the day, either that my son be led prisoner in triumph by his natural countryman, or that he himself do triumph of them, and of his natural country. For if it were so, that my request tended to save thy country, in destroying the Volsees, I must confess, thou wouldest hardly and doubtfully resolve on that.

For as, to destroy thy natural country, it is altogether unmeet and unlawful, so were it not just, and less honourable, to betray those that put their trust in thee. But my only demand consisteth, to make a gaol-delivery of all evils, which delivereth equal benefit and safety both to the one and the other, but most honourable for the Volsces. For it shall appear, that, having victory in their hands, they have of special favour granted us singular graces, peace, and amity, albeit themselves have no less part of both than we. Of which good, if so it came to pass, thyself is the only author, and so hast thou the only honour. But if it fail and fall out contrary, thyself alone deservedly shalt carry the shameful reproach and burthen of either party. So, though the end of war be uncertain, yet this notwithstanding is most certain, that, if it be thy chance to conquer, this benefit shalt thou reap of thy goodly conquest, to be chronicled the plague and destroyer of thy country. And if fortune overthrow thee, then the world will say, that, through desire to revenge thy private injuries, thou hast for ever undone thy good friends, who did most lovingly and courteously receive thee." Martius gave good ear unto his mother's words, without interrupting her speech at all, and after she had said what she would, he held his peace a pretty while, and answered not a word. Hereupon she began again to speak unto him, and said: 'My son, why dost thou not answer me? Dost thou think it good altogether to give place unto thy cholér and desire of revenge, and thinkest thou it not honesty for thee to grant thy mother's request, in so weighty a cause? Dost thou take it honourable for a noble man to remember the wrongs and injuries done him, and dost not in like case think it an honest noble man's part, to be thankful for the goodness that parents do shew to their children, acknowledging the duty and reverence they ought to bear unto them? No man living is more bound to shew himself thankful in all parts and respects than thyself: who so unnaturally shewest all ingratitude. Moreover (my son) thou hast



sorely taken of thy country, exacting grievous payments upon them, in revenge of the injuries offered thee : besides, thou hast not hitherto shewed thy poor mother any courtesy. And therefore it is not only honest, but due unto me, that without compulsion I should obtain my so just and reasonable request of thee. But since by reason I cannot persuade thee to it, to what purpose do I defer my last hope ?" And with these words, herself, his wife, and children fell down upon their knees before him. Martius, seeing that, could refrain no longer, but went straight and lift her up, crying out, "Oh mother, what have you done to me ?" And holding her hard by the right hand, "Oh mother," said he, "you have won a happy victory for your country, but mortal and unhappy for your son : for I see myself vanquished by you alone." These words being spoken openly, he spake a little apart with his mother and wife, and then let them return again to Rome, for so they did request him ; and so remaining in camp that night, the next morning he dislodged, and marched homeward into the Volsces' country again, who were not all of one mind, nor all alike contented. For some misliked him and that he had done : others, being well pleased that peace should be made, said that neither the one nor the other deserved blame nor reproach. Other, though they misliked that was done, did not think him an ill man for that he did, but said he was not to be blamed, though he yielded to such a forcible extremity. Howbeit no man contraried his departure, but all obeyed his commandment, more for respect of his worthiness and valiancy than for fear of his authority.

'Now the citizens of Rome plainly shewed in what fear and danger their city stood of this war, when they were delivered. For so soon as the watch upon the walls of the city perceived the Volsces camp to remove, there was not a temple in the city but was presently set open, and full of men wearing garlands of flowers upon their heads, sacrificing to the gods, as

they were wont to do upon the news of some great obtained victory. And this common joy was yet more manifestly shewed by the honourable courtesies the whole Senate and people did bestow on their ladies. For they were all throughly persuaded, and did certainly believe, that the ladies only were cause of the saving of the city and delivering themselves from the instant danger of the war. Whereupon the Senate ordained that the magistrates, to gratify and honour these ladies, should grant them all that they would require. And they only requested that they would build a temple of Fortune for the women, unto the building whereof they offered themselves to defray the whole charge of the sacrifices and other ceremonies belonging to the service of the gods. Nevertheless the Senate, commending their goodwill and forwardness, ordained that the temple and image should be made at the common charge of the city.' (pp. 35-38.)

**Act V, Scene 6.** 'Now when Martius was returned again into the city of Antium from his voyage, Tullus, that hated and could no longer abide him for the fear he had of his authority, sought diverse means to make him away; thinking, if he let slip that present time, he should never recover the like and fit occasion again. Wherefore Tullus, having procured many other of his confederacy, required Martius might be deposed from his estate, to render up account to the Volsces of his charge and government. Martius, fearing to become a private man again under Tullus being general (whose authority was greater otherwise than any other among all the Volsces), answered: he was willing to give up his charge, and would resign it into the hands of the lords of the Volsces, if they did all command him, as by their commandment he received it. And moreover, that he would not refuse even at that present to give up an account unto the people, if they would tarry the hearing of it. The people hereupon called a common council, in which assembly there were certain orators appointed that stirred up the common people against him: and when they had told their tales, Mar-

tius rose up to make them answer. Now, notwithstanding the mutinous people made a marvellous great noise, yet when they saw him, for the reverence they bare unto his valiantness, they quieted themselves, and gave him audience to allege with leisure what he could for his purgation. Moreover, the honestest men of the Antiates, and who most rejoiced in peace, shewed by their countenance that they would hear him willingly and judge also according to their conscience. Whereupon Tullus, fearing that, if he did let him speak, he would prove his innocency to the people, because amongst other things he had an eloquent tongue; besides that the first good service he had done to the people of the Volsces did win him more favour than these last accusations could purchase him displeasure: and furthermore, the offence they laid to his charge was a testimony of the goodwill they ought him; for they would never have thought he had done them wrong for that they took not the city of Rome, if they had not been very near taking of it by means of his approach and conduction. For these causes Tullus thought he might no longer delay his pretence and enterprise, neither to tarry for the mutining and rising of the common people against him: wherefore those that were of the conspiracy began to cry out that he was not to be heard, and that they would not suffer a traitor to usurp tyrannical power over the tribe of the Volsces, who would not yield up his state and authority. And in saying these words, they all fell upon him, and killed him in the market-place, none of the people once offering to rescue him.

‘Howbeit it is a clear case, that this murder was not generally consented unto of the most part of the Volsces: for men came out of all parts to honour his body, and did honourably bury him; setting out his tomb with great store of armour and spoils, as the tomb of a worthy person and great captain.’ (pp. 40, 41.)

The jealousy and hatred of Aufidius, which is made use of by Shakespeare throughout the play with such admirable

dramatic effect, appears only incidentally in Plutarch, in whose narrative the Volscian leader fills a much less prominent part. When Coriolanus encamped within a few miles of Rome he gave the ambassadors who came to treat of peace an interval of thirty days to consider his terms, and in the meanwhile withdrew from the Roman territories. 'This was the first matter wherewith the Volscies (that most envied Martius' glory and authority) did charge Martius with. Among those, Tullus was chief: who though he had received no private injury or displeasure of Martius, yet the common fault and imperièction of man's nature wrought in him, and it grieved him to see his own reputation blemished through Martius' great fame and honour, and so himself to be less esteemed of the Volscies than he was before. This fell out the more; because every man honoured Martius, and thought he only could do all, and that all other governors and captains must be content with such credit and authority as he would please to countenance them with. [Compare v. 6. 40.] From hence they derived all their first accusations and secret murmurings against Martius.' (p. 31.)

With the historical character of the life of Coriolanus as written by Plutarch we are not concerned. Niebuhr maintained that, even allowing the story to be substantially true, it must be placed at a much later period than that to which it is usually assigned, A. U. C. 262-266. See his *Lectures on the History of Rome* (trans. Schmitz), vol. i. pp. 146, 147, 148-191.

Seeing how closely Shakespeare has followed his original throughout, and how completely he has adopted Plutarch's estimate of the character of Coriolanus and his relation to the Roman populace, it is natural to ask whether there is the least reason for supposing that the play had a political reference, or was written as a warning against the danger to be apprehended from the growing power of the people. To suppose that such was the case is to suppose that Shakespeare, like Defoe, was a political pamphleteer, and this is a position which some may yet be found to maintain. But if there is one

thing more than another which marks the contrast between Shakespeare and the writers of his time it is his singular reticence with regard to contemporary events. He lived among them but was not of them, and it might even with greater truth be said of him,

‘His soul was like a star and dwelt apart,’

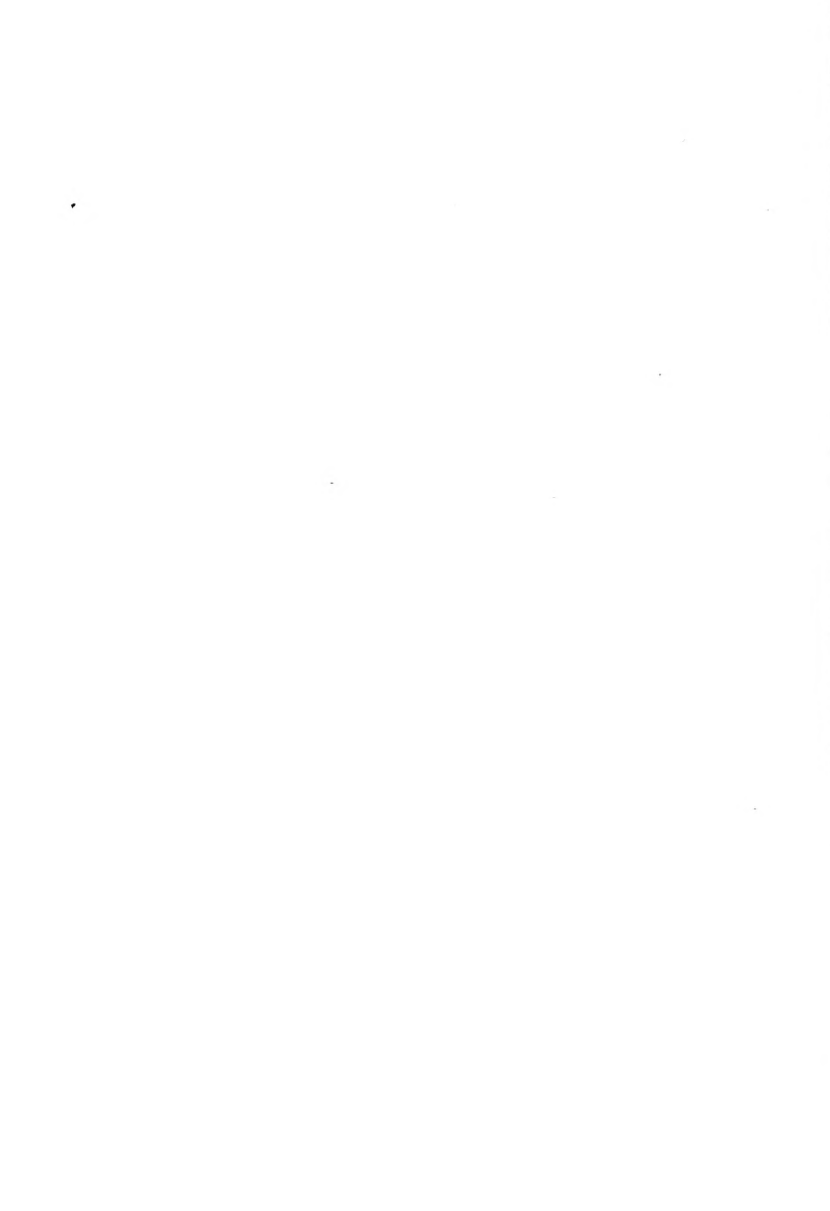
than of Milton, whose best years were spent in the heat and turmoil of political strife.

I cannot conclude this Preface without mentioning an excellent edition of *Coriolanus* which appeared last year, by Dr. Alexander Schmidt, to whom we are indebted for the *Shakespeare Lexicon*. The notes are intended for German readers, but they show throughout the same thorough knowledge of his author’s language which distinguished the larger work. In regard to the text Dr. Schmidt is more conservative than myself, and in some points of interpretation I do not fully agree with him, but everything he says is well worthy of consideration, and where I differ from him I have always taken pains to satisfy myself that I have done so with good reason.

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19 June, 1879.



# CORIOLANUS.

## DRAMATIS PERSONÆ.

CAIUS MARCIUS, afterwards CAIUS MARCIUS CORIOLANUS.  
 TITUS LARTIUS, } generals against the  
 COMINIUS, } Volscians.  
 MENENIUS AGRIPPA, friend to Coriolanus.  
 SICINIUS VELUTIUS, } tribunes of the people  
 JUNIUS BRUTUS, }  
 Young MARCIUS, son to Coriolanus.  
 A Roman Herald.  
 TULLUS AUFIDIUS, general of the Volscians.  
 Lieutenant to Aufidius.  
 Conspirators with Aufidius.  
 A Citizen of Antium.

Two Volscian guards.

VOLUMNIA, mother to Coriolanus.  
 VIRGILIA, wife to Coriolanus.  
 VALERIA, friend to Virgilia.  
 Gentlewoman attending on Virgilia.

Roman and Volscian Senators, Patricians, Ediles, Lictors, Soldiers, Citizens, Messengers, Servants to Aufidius, and other Attendants.

SCENE: *Rome and the neighbourhood; Corioli and the neighbourhood; Antium.*

## ACT I.

### SCENE I. *Rome. A street.*

*Enter a company of mutinous Citizens, with staves, clubs, and other weapons.*

*First Cit.* Before we proceed any further, hear me speak.

*All.* Speak, speak.

*First Cit.* You are all resolved rather to die than to famish?

*All.* Resolved, resolved.

*First Cit.* First, you know Caius Marcius is chief enemy to the people.

*All.* We know 't, we know 't.

*First Cit.* Let us kill him, and we'll have corn at our own price. Is't a verdict?

*All.* No more talking on 't; let it be done: away, away!

*Sec. Cit.* One word, good citizens.

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*First Cit.* We are accounted poor citizens, the patricians good. What authority surfeits on would relieve us: if they would yield us but the superfluity, while it were wholesome, we might guess they relieved us humanely; but they think we are too dear: the leanness that afflicts us, the object of our misery, is as an inventory to particularize their abundance; our sufferance is a gain to them. Let us revenge this with our pikes, ere we become rakes: for the gods know I speak this in hunger for bread, not in thirst for vengeance.

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*Sec. Cit.* Would you proceed especially against Caius Marcius?

*All.* Against him first: he's a very dog to the commonalty.

*Sec. Cit.* Consider you what services he has done for his country?

*First Cit.* Very well; and could be content to give him good report for't, but that he pays himself with being proud.

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*Sec. Cit.* Nay, but speak not maliciously.

*First Cit.* I say unto you, what he hath done famously, he did it to that end: though soft-conscienced men can be content to say it was for his country, he did it to please his mother, and to be partly proud; which he is, even to the altitude of his virtue.

*Sec. Cit.* What he cannot help in his nature, you account a vice in him. You must in no way say he is covetous.

*First Cit.* If I must not, I need not be barren of accusations; he hath faults, with surplus, to tire in repetition. [*Shouts within.*] What shouts are these? The other side o' the city is risen: why stay we prating here? to the Capitol!

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*All.* Come, come.

*First Cit.* Soft! who comes here!



*Enter MENENIUS AGRIPPA.*

*Sec. Cit.* Worthy Menenius Agrippa ; one that hath always loved the people.

*First Cit.* He's one honest enough: would all the rest were so!

*Men.* What work 's, my countrymen, in hand? where go  
you 50  
With bats and clubs? The matter? speak, I pray you.

*First Cit.* Our business is not unknown to the senate; they have had inkling this fortnight what we intend to do, which now we'll show 'em in deeds. They say poor suitors have strong breaths: they shall know we have strong arms too.

*Men.* Why, masters, my good friends, mine honest neighbours,  
Will you undo yourselves?

*First Cit.* We cannot, sir, we are undone already.

*Men.* I tell you, friends, most charitable care 60  
Have the patricians of you. For your wants,  
Your suffering in this dearth you may as well  
Strike at the heaven with your staves as lift them  
Against the Roman state, whose course will on  
The way it takes, cracking ten thousand curbs  
Of more strong link asunder than can ever  
Appear in your impediment. For the dearth,  
The gods, not the patricians, make it, and  
Your knees to them, not arms, must help. Alack,  
You are transported by calamity 70  
Thither where more attends you, and you slander  
The helms o' the state, who care for you like fathers,  
When you curse them as enemies.

*First Cit.* Care for us! True, indeed! They ne'er cared for us yet: suffer us to famish, and their store-houses crammed with grain; make edicts for usury, to support usurers; repeal daily any wholesome act established against the rich, and provide more piercing statutes daily, to chain up and restrain

the poor. If the wars eat us not up, they will; and there's all the love they bear us. 80

*Men.* Either you must  
 Confess yourselves wondrous malicious,  
 Or be accused of folly. I shall tell you  
 A pretty tale: it may be you have heard it;  
 But, since it serves my purpose, I will venture  
 To stale 't a little more.

*First Cit.* Well, I'll hear it, sir: yet you must not think to fob off our disgrace with a tale: but, an't please you, deliver.

*Men.* There was a time when all the body's members  
 Rebell'd against the belly, thus accused it: 90  
 That only like a gulf it did remain  
 I' the mid-st o' the body, idle and unactive,  
 Still cupboarding the viand, never bearing  
 Like labour with the rest, where the other instruments  
 Did see and hear, devise, instruct, walk, feel,  
 And, mutually participate, did minister  
 Unto the appetite and affection common  
 Of the whole body. The belly answer'd—

*First Cit.* Well, sir, what answer made the belly?

*Men.* Sir, I shall tell you. With a kind of smile, 100  
 Which ne'er came from the lungs, but even thus—  
 For, look you, I may make the belly smile  
 As well as speak—it tauntingly replied  
 To the discontented members, the mutinous parts  
 That envied his receipt; even so most fitly  
 As you malign our senators for that  
 They are not such as you.

*First Cit.* Your belly's answer? What!  
 The kinglly-crowned head, the vigilant eye,  
 The counsellor heart, the arm our soldier,  
 Our steed the leg, the tongue our trumpeter, 110  
 With other muniments and petty helps,  
 In this our fabric, if that they—

*Men.* What then?  
 Fore me, this fellow speaks! What then? what then?

*First Cit.* Should by the cormorant belly be restrain'd,  
Who is the sink o' the body,—

*Men.* Well, what then?

*First Cit.* The former agents, if they did complain,  
What could the belly answer?

*Men.* I will tell you;  
If you'll bestow a small—of what you have little—  
Patience awhile, you 'st hear the belly's answer.

*First Cit.* Ye're long about it.

*Men.* Note me this, good friend;  
Your most grave belly was deliberate, 121  
Not rash like his accusers, and thus answer'd:  
'True is it, my incorporate friends,' quoth he,  
'That I receive the general food at first,  
Which you do live upon; and fit it is,  
Because I am the store-house and the shop  
Of the whole body: but, if you do remember,  
I send it through the rivers of your blood,  
Even to the court, the heart, to the seat 'o the brain;  
And, through the cranks and offices of man, 130  
The strongest nerves and small inferior veins  
From me receive that natural competency  
Whereby they live: and though that all at once,'—  
You, my good friends, this says the belly, mark me,—

*First Cit.* Ay, sir; well, well.

*Men.* 'Though all at once cannot  
See what I do deliver out to each,  
Yet I can make my audit up, that all  
From me do back receive the flour of all,  
And leave me but the bran.' What say you to't?

*First Cit.* It was an answer: how apply you this? 140

*Men.* The senators of Rome are this good belly,  
And you the mutinous members; for examine  
Their counsels and their cares, digest things rightly  
Touching the weal o' the common, you shall find  
No public benefit which you receive  
But it proceeds or comes from them to you

And no way from yourselves. What do you think,  
You, the great toe of this assembly?

*First Cit.* I the great toe! why the great toe?

*Men.* For that, being one o' the lowest, basest, poorest,  
Of this most wise rebellion, thou go'st foremost: 151  
Thou rascal, that art worst in blood to run,  
Lead'st first to win some vantage.  
But make you ready your stiff bats and clubs:  
Rome and her rats are at the point of battle;  
The one side must have bale.

*Enter CAIUS MARCIUS.*

Hail, noble Marcius!

*Mar.* Thanks. What's the matter, you dissentious rogues,  
That, rubbing the poor itch of your opinion,  
Make yourselves scabs?

*First Cit.* We have ever your good word. 160

*Mar.* He that will give good words to thee will flatter  
Beneath abhorring. What would you have, you curs,  
That like nor peace nor war? the one affrights you,  
The other makes you proud. He that trusts to you,  
Where he should find you lions, finds you hares;  
Where foxes, geese: you are no surer, no,  
Than is the coal of fire upon the ice,  
Or hailstone in the sun. Your virtue is  
To make him worthy whose offence subdues him  
And curse that justice did it. Who deserves greatness 170  
Deserves your hate; and your affections are —  
A sick man's appetite, who desires most that  
Which would increase his evil. He that depends  
Upon your favours swims with fins of lead  
And hews down oaks with rushes. Hang ye! Trust ye?  
With every minute you do change a mind,  
And call him noble that was now your hate,  
Him vile that was your garland. What's the matter,  
That in these several places of the city  
You cry against the noble senate, who, 180  
Under the gods, keep you in awe, which else  
Would feed on one another? What's their seeking?

*Men.* For corn at their own rates; whereof, they say,  
The city is well stored.

*Mar.* Hang 'em! They say!  
They'll sit by the fire, and presume to know  
What's done i' the Capitol; who's like to rise,  
Who thrives and who declines; side factions, and give out  
Conjectural marriages; making parties strong  
And feebly such as stand not in their liking  
Below their cobbled shoes. They say there's grain enough!  
Would the nobility lay aside their ruth, 191  
And let me use my sword, I'd make a quarry  
With thousands of these quarter'd slaves, as high  
As I could pick my lance.

*Men.* Nay, these are almost thoroughly persuaded;  
For though abundantly they lack discretion,  
Yet are they passing cowardly. But, I beseech you,  
What says the other troop?

*Mar.* They are dissolved: hang 'em!  
They said they were an-hungry; sigh'd forth proverbs,  
That hunger broke stone walls, that dogs must eat, 200  
That meat was made for mouths, that the gods sent not  
Corn for the rich men only: with these shreds  
They vented their complainings; which being answer'd,  
And a petition granted them, a strange one—  
To break the heart of generosity,  
And make bold power look pale—they threw their caps  
As they would hang them on the horns o' the moon,  
Shouting their emulation.

*Men.* What is granted them?

*Mar.* Five tribunes to defend their vulgar wisdoms,  
Of their own choice: one's Junius Brutus, 210  
Sicinius Velutus, and I know not—'Sdeath!  
The rabble should have first unroof'd the city,  
Ere so prevail'd with me: it will in time  
Win upon power and throw forth greater themes  
For insurrection's arguing.

*Men.* This is strange.

*Mar.* Go, get you home, you fragments!

*Enter a Messenger, hastily.*

*Mess.* Where's Caius Marcius?

*Mar.* Here: what's the matter?

*Mess.* The news is, sir, the Volsces are in arms.

*Mar.* I am glad on't: then we shall ha' means to vent  
Our musty superfluity. See, our best elders. 220

*Enter COMINIUS, TITUS LARTIUS, and other Senators;  
JUNIUS BRUTUS and SICINIUS VELUTUS.*

*First Sen.* Marcius, 'tis true that you have lately told us;  
The Volsces are in arms.

*Mar.* They have a leader,  
Tullus Aufidius, that will put you to't.  
I sin in envying his nobility,  
And were I any thing but what I am,  
I would wish me only he.

*Com.* You have fought together?

*Mar.* Were half to half the world by the ears and he  
Upon my party, I'd revolt, to make  
Only my wars with him: he is a lion  
That I am proud to hunt.

*First Sen.* Then, worthy Marcius, 230  
Attend upon Cominius to these wars.

*Com.* It is your former promise.

*Mar.* Sir, it is;  
And I am constant. Titus Lartius, thou  
Shalt see me once more strike at Tullus' face.  
What, art thou stiff? stand'st out?

*Tit.* No, Caius Marcius;  
I'll lean upon one crutch and fight with t'other  
Ere stay behind this business.

*Men.* O, true-bred!

*First Sen.* Your company to the Capitol; where, I know,  
Our greatest friends attend us.

*Tit. [To Com.]* Lead you on.

[To Mar.] Follow Cominius; we must follow you; 240  
Right worthy you priority.

Com. Noble Marcius!

First Sen. [To the Citizens] Hence to your homes; be gone!

Mar. Nay, let them follow:  
The Volsces have much corn; take these rats thither  
To gnaw their garners. Worshipful mutiners,  
Your valour puts well forth: pray, follow.

[Citizens steal away. Exeunt all but Sicinius and Brutus.]

Sic. Was ever man so proud as is this Marcius?

Bru. He has no equal.

Sic. When we were chosen tribunes for the people,—

Bru. Mark'd you his lips and eyes?

Sic. Nay, but his taunts.

Bru. Being moved, he will not spare to gird the gods.

Sic. Bemock the modest moon. 251

Bru. The present wars devour him! he is grown  
Too proud to be so valiant.

Sic. Such a nature,  
Tickled with good success, disdains the shadow  
Which he treads on at noon: but I do wonder  
His insolence can brook to be commanded  
Under Cominius.

Bru. Fame, at the which he aims,  
In whom already he's well graced, can not  
Better be held nor more attain'd than by  
A place below the first: for what miscarries 260  
Shall be the general's fault, though he perform  
To the utmost of a man, and giddy censure  
Will then cry out of Marcius, 'O, if he  
Had borne the business!'

Sic. Besides, if things go well,  
Opinion that so sticks on Marcius shall  
Of his demerits rob Cominius.

*Bru.* Come:  
Half all Cominius' honours are to Marcius,  
Though Marcius earn'd them not, and all his faults  
To Marcius shall be honours, though indeed  
In aught he merit not.

*Sic.* Let's hence and hear 270  
How the dispatch is made, and in what fashion,  
More than his singularity, he goes  
Upon this present action.

*Bru.* Let's along. [Exeunt.]

SCENE II. *Corioli. The Senate-house.*

*Enter TULLUS AUFIDIUS with Senators of Corioli.*

*First Sen.* So, your opinion is, Aufidius,  
That they of Rome are enter'd in our counsels  
And know how we proceed.

*Auf.* Is it not yours?  
What ever have been thought on in this state,  
That could be brought to bodily act ere Rome  
Had circumvention? 'Tis not four days gone  
Since I heard thence; these are the words: I think  
I have the letter here; yes, here it is.  
[Reads] 'They have press'd a power, but it is not known  
Whether for east or west; the dearth is great; 10  
The people mutinous; and it is rumour'd,  
Cominius, Marcius your old enemy,  
Who is of Rome worse hated than of you,  
And Titus Lartius, a most valiant Roman,  
These three lead on this preparation  
Whither 'tis bent: most likely 'tis for you:  
Consider of it.'

*First Sen.* Our army's in the field:  
We never yet made doubt but Rome was ready  
To answer us.

*Auf.* Nor did you think it folly



To keep your great pretences veil'd till when 20  
 They needs must show themselves; which in the hatching,  
 It seem'd, appear'd to Rome. By the discovery  
 We shall be shorten'd in our aim, which was  
 To take in many towns ere almost Rome  
 Should know we were afoot.

*Sec. Sen.* Noble Aufidius,  
 Take your commission; hie you to your bands:  
 Let us alone to guard Corioli:  
 If they set down before 's, for the remove  
 Bring up your army; but, I think, you'll find  
 They've not prepared for us.

*Auf.* O, doubt not that; 30  
 I speak from certainties. Nay, more,  
 Some parcels of their power are forth already,  
 And only hitherward. I leave your honours.  
 If we and Caius Marcius chance to meet,  
 'Tis sworn between us we shall ever strike  
 Till one can do no more.

*All.* The gods assist you!

*Auf.* And keep your honours safe!

*First Sen.* Farewell.

*Sec. Sen.* Farewell.

*All.* Farewell. [*Exeunt.*]

SCENE III. *Rome. A room in Marcius' house.*

*Enter VOLUMNIA and VIRGILIA: they set them down on two  
 low stools, and sew.*

*Vol.* I pray you, daughter, sing; or express yourself in  
 a more comfortable sort: if my son were my husband, I  
 should freelier rejoice in that absence wherein he won honour  
 than in the embracements of his bed where he would show  
 most love. When yet he was but tender-bodied and the  
 only son of my womb, when youth with comeliness plucked

all gaze his way, when for a day of kings' entreaties a mother should not sell him an hour from her beholding, I, considering how honour would become such a person, that it was no better than picture-like to hang by the wall, if renown made it not stir, was pleased to let him seek danger where he was like to find fame. To a cruel war I sent him; from whence he returned, his brows bound with oak. I tell thee, daughter, I sprang not more in joy at first hearing he was a man-child than now in first seeing he had proved himself a man. 16

*Vir.* But had he died in the business, madam; how then?

*Vol.* Then his good report should have been my son; I therein would have found issue. Hear me profess sincerely: had I a dozen sons, each in my love alike and none less dear than thine and my good Marcius, I had rather had eleven die nobly for their country than one voluptuously surfeit out of action. 24

*Enter a Gentlewoman.*

*Gent.* Madam, the Lady Valeria is come to visit you.

*Vir.* Beseech you, give me leave to retire myself.

*Vol.* Indeed, you shall not.

Methinks I hear hither your husband's drum;  
See him pluck Aufidius down by the hair;  
As children from a bear, the Volscies shunning him: 30  
Methinks I see him stamp thus, and call thus:  
'Come on, you cowards! you were got in fear,  
Though you were born in Rome': his bloody brow  
With his mail'd hand then wiping, forth he goes,  
Like to a harvest-man that's task'd to mow  
Or all or lose his hire.

*Vir.* His bloody brow! O Jupiter, no blood!

*Vol.* Away, you fool! it more becomes a man  
Than gilt his trophy: the breasts of Hecuba,  
When she did suckle Hector, look'd not lovelier 40  
Than Hector's forehead when it spit forth blood

At Grecian sword, contemning. Tell Valeria

We are fit to bid her welcome. [*Exit Gentlewoman.*]

*Vir.* Heavens bless my lord from fell Aufidius!

*Vol.* He'll beat Aufidius' head below his knee  
And tread upon his neck.

*Enter VALERIA with an Usher, and a Gentlewoman.*

*Val.* My ladies both, good day to you.

*Vol.* Sweet madam.

*Vir.* I am glad to see your ladyship.

*Val.* How do you both? you are manifest house-keepers.  
What are you sewing here? A fine spot, in good faith.  
How does your little son? 5-

*Vir.* I thank your ladyship; well, good madam.

*Vol.* He had rather see the swords, and hear a drum,  
than look upon his schoolmaster.

*Val.* O' my word, the father's son: I'll swear, 'tis a  
very pretty boy. O' my troth, I looked upon him o' Wed-  
nesday half an hour together: has such a confirmed coun-  
tenance. I saw him run after a gilded butterfly; and when  
he caught it, he let it go again; and after it again; and  
over and over he comes, and up again; caught it again;  
or whether his fall enraged him, or how 'twas, he did so  
set his teeth and tear it: O, I warrant, how he mam-  
mocked it! 64

*Vol.* One on's father's moods.

*Val.* Indeed, la, 'tis a noble child.

*Vir.* A crack, madam.

*Val.* Come, lay aside your stitchery; I must have you  
play the idle huswife with me this afternoon.

*Vir.* No, good madam; I will not out of doors. 70

*Val.* Not out of doors!

*Vol.* She shall, she shall.

*Vir.* Indeed, no, by your patience; I'll not over the  
threshold till my lord return from the wars.

*Val.* Fie, you confine yourself most unreasonably: come, you must go visit the good lady that lies in.

*Vir.* I will wish her speedy strength, and visit her with my prayers; but I cannot go thither.

*Vol.* Why, I pray you?

*Vir.* 'Tis not to save labour, nor that I want love. 80

*Val.* You would be another Penelope: yet, they say, all the yarn she spun in Ulysses' absence did but fill Ithaca full of moths. Come; I would your cambric were sensible as your finger, that you might leave pricking it for pity. Come, you shall go with us.

*Vir.* No, good madam, pardon me; indeed, I will not forth.

*Val.* In truth, la, go with me; and I'll tell you excellent news of your husband.

*Vir.* O, good madam, there can be none yet. 90

*Val.* Verily, I do not jest with you; there came news from him last night.

*Vir.* Indeed, madam?

*Val.* In earnest, it's true; I heard a senator speak it. Thus it is: the Volscies have an army forth; against whom Cominius the general is gone, with one part of our Roman power: your lord and Titus Lartius are set down before their city Corioli; they nothing doubt prevailing and to make it brief wars. This is true, on mine honour; and so, I pray, go with us. 100

*Vir.* Give me excuse, good madam; I will obey you in every thing hereafter.

*Vol.* Let her alone, lady: as she is now, she will but disease our better mirth.

*Val.* In troth, I think she would. Fare you well, then. Come, good sweet lady. Prithce, Virgilia, turn thy solemnness out o' door, and go along with us.

*Vir.* No, at a word, madam; indeed, I must not. I wish you much mirth.

*Val.* Well, then, farewell.

[*Exeunt.*]

SCENE IV. *Before Corioli.*

*Enter, with drum and colours, MARCIUS, TITUS LARTIUS, Captains and Soldiers. To them a Messenger.*

*Mar.* Yonder comes news. A wager they have met.

*Lart.* My horse to yours, no.

*Mar.* 'Tis done.

*Lart.* Agreed.

*Mar.* Say, has our general met the enemy?

*Mess.* They lie in view; but have not spoke as yet.

*Lart.* So, the good horse is mine.

*Mar.* I'll buy him of you.

*Lart.* No, I'll nor sell nor give him: lend you him I will  
For half a hundred years. Summon the town.

*Mar.* How far off lie these armies?

*Mess.* Within this mile and half.

*Mar.* Then shall we hear their 'larum, and they ours.  
Now, Mars, I prithee, make us quick in work, 10  
That we with smoking swords may march from hence,  
To help our fielded friends! Come, blow thy blast.

*[They sound a parley.]*

*Enter two Senators with others on the walls.*

Tullus Aufidius, is he within your walls?

*First Sen.* No, nor a man that fears you less than he,  
That's lesser than a little. *[Drum afar off.]* Hark! our  
drums

Are bringing forth our youth. We'll break our walls,  
Rather than they shall pound us up: our gates,  
Which yet seem shut, we have but pinn'd with rushes;  
They'll open of themselves. *[Alarum afar off.]* Hark you,  
far off!

There is Aufidius; list, what work he makes 20  
Amongst your cloven army.

*Mar.* O, they are at it!

*Lart.* Their noise be our instruction. Ladders, ho!

*Enter the army of the Volsces.*

*Mar.* They fear us not, but issue forth their city.  
Now put your shields before your hearts, and fight  
With hearts more proof than shields. Advance, brave Titus:  
They do disdain us much beyond our thoughts,  
Which makes me sweat with wrath. Come on, my fellows:  
He that retires, I'll take him for a Volsee,  
And he shall feel mine edge.

*[Alarum. The Romans are beat back to their trenches.*

*Re-enter MARCIUS, cursing.*

*Mar.* All the contagion of the south light on you, 30  
You shames of Rome! you herd of—Boils and plagues  
Plaster you o'er, that you may be abhorr'd  
Further than seen and one infect another  
Against the wind a mile! You souls of geese,  
That bear the shapes of men, how have you run  
From slaves that apes would beat! Pluto and hell!  
All hurt behind; backs red, and faces pale  
With flight and agued fear! Mend and charge home,  
Or, by the fires of heaven, I'll leave the foe  
And make my wars on you: look to't: come on; 40  
If you'll stand fast, we'll beat them to their wives,  
As they us to our trenches.

*[Another alarum. The Volsces fly, and MARCIUS follows them to the gates.*

So, now the gates are ope: now prove good seconds:  
'Tis for the followers fortune widens them  
Not for the fliers: mark me, and do the like.

*[Enters the gates.*

*First Sol.* Fool-hardiness; not I.

*Sec. Sol.*

Nor I.

*[Marcius is shut in.*

*First Sol.* See, they have shut him in.

*All.*

To the pot, I warrant him.

*[Alarum continues.*

*Re-enter* TITUS LARTIUS.

*Lart.* What is become of Marcius?

*All.* Slain, sir, doubtless.

*First Sol.* Following the fliers at the very heels,  
With them he enters; who, upon the sudden, 50  
Clapp'd to their gates: he is himself alone,  
To answer all the city.

*Lart.* O noble fellow!  
Who sensibly outdares his senseless sword,  
And, when it bows, stands up. Thou art left, Marcius:  
A carbuncle entire, as big as thou art,  
Were not so rich a jewel. Thou wast a soldier  
Even to Cato's wish, not fierce and terrible  
Only in strokes; but, with thy grim looks and  
The thunder-like percussion of thy sounds,  
Thou madest thine enemies shake, as if the world 60  
Were feverous and did tremble.

*Re-enter* MARCIUS, *bleeding, assaulted by the enemy.*

*First Sol.* Look, sir.

*Lart.* O, tis Marcius!  
Let's fetch him off, or make remain alike.  
[*They fight, and all enter the city.*]

SCENE V. *Corioli. A street.*

*Enter certain Romans, with spoils.*

*First Rom.* This will I carry to Rome.

*Sec. Rom.* And I this.

*Third Rom.* A murrain on't! I took this for silver.  
[*Alarum continues still afar off.*]

*Enter* MARCIUS and TITUS LARTIUS *with a Trumpet.*

*Mar.* See here these movers that do prize their hours  
At a crack'd drachma! Cushions, leaden spoons,  
Irons of a doit, doublets that hangmen would  
Bury with those that wore them, these base slaves,

Ere yet the fight be done, pack up: down with them!  
 And hark, what noise the general makes! To him!  
 There is the man of my soul's hate, Aufidius, 10  
 Piercing our Romans: then, valiant Titus, take  
 Convenient numbers to make good the city;  
 Whilst I, with those that have the spirit, will haste  
 To help Cominius.

*Lart.* Worthy sir, thou bleed'st;  
 Thy exercise hath been too violent  
 For a second course of fight.

*Mar.* Sir, praise me not;  
 My work hath yet not warm'd me: fare you well:  
 The blood I drop is rather physical  
 Than dangerous to me: to Aufidius thus  
 I will appear, and fight.

*Lart.* Now the fair goddess, Fortune, 20  
 Fall deep in love with thee; and her great charms  
 Misguide thy opposers' swords! Bold gentleman,  
 Prosperity be thy page!

*Mar.* Thy friend no less  
 Than those she placeth highest! So, farewell.

*Lart.* Thou worthiest Marcius! [*Exit Marcius.*]  
 Go sound thy trumpet in the market-place;  
 Call thither all the officers o' the town,  
 Where they shall know our mind: away! [*Exeunt.*]

#### SCENE VI. *Near the camp of Cominius.*

*Enter COMINIUS, as it were in retire, with soldiers.*

*Com.* Breathe you, my friends: well fought: we are  
 come off  
 Like Romans, neither foolish in our stands,  
 Nor cowardly in retire: believe me, sirs,  
 We shall be charged again. Whiles we have struck,  
 By interims and conveying gusts we have heard  
 The charges of our friends. The Roman gods!



Lead their successes as we wish our own,  
That both our powers, with smiling fronts encountering,  
May give you thankful sacrifice.

*Enter a Messenger.*

Thy news?

*Mess.* The citizens of Corioli have issued, 10  
And given to Lartius and to Marcius battle:  
I saw our party to their trenches driven,  
And then I came away.

*Com.* Though thou speakest truth  
Methinks thou speak'st not well. How long is't since?

*Mess.* Above an hour, my lord.

*Com.* 'Tis not a mile; briefly we heard their drums:  
How couldst thou in a mile confound an hour,  
And bring thy news so late?

*Mess.* Spies of the Volsces  
Held me in chase, that I was forced to wheel  
Three or four miles about, else had I, sir, 20  
Half an hour since brought my report.

*Com.* Who's yonder,  
That does appear as he were flay'd? O gods!  
He has the stamp of Marcius; and I have  
Beforetime seen him thus.

*Mar.* [*Within.*] Come I too late?

*Com.* The shepherd knows not thunder from a tabor  
More than I know the sound of Marcius' tongue  
From every meaner man.

*Enter MARCIUS.*

*Mar.* Come I too late?

*Com.* Ay, if you come not in the blood of others.  
But mantled in your own.

*Mar.* O, let me clip ye 30  
In arms as sound as when I woo'd, in heart  
As merry as when our nuptial day was done,  
And tapers burn'd to bedward!

*Com.* Flower of warriors,  
How is't with Titus Lartius?

*Mar.* As with a man busied about decrees:  
Condemning some to death, and some to exile;  
Ransoming him, or pitying, threatening the other;  
Holding Corioli in the name of Rome, —  
Even like a fawning greyhound in the leash,  
To let him slip at will.

*Com.* Where is that slave  
Which told me they had beat you to your trenches? 40  
Where is he? call him hither.

*Mar.* Let him alone;  
He did inform the truth: but for our gentlemen,  
The common file—a plague! tribunes for them!—  
The mouse ne'er shunn'd the cat as they did budge  
From rascals worse than they.

*Com.* But how prevail'd you?

*Mar.* Will the time serve to tell? I do not think.  
Where is the enemy? are you lords o' the field?  
If not, why cease you till you are so?

*Com.* Marcus,  
We have at disadvantage fought, and did  
Retire to win our purpose. 50

*Mar.* How lies their battle? know you on which side  
They have placed their men of trust?

*Com.* As I guess, Marcus,  
Their bands i' the vaward are the Antiates,  
Of their best trust; o'er them Aufidius,  
Their very heart of hope.

*Mar.* I do besecch you,  
By all the battles wherein we have fought,  
By the blood we have shed together, by the vows  
We have made to endure friends, that you directly  
Set me against Aufidius and his Antiates;  
And that you not delay the present, but, 60  
Filling the air with swords advanced and darts,  
We prove this very hour.



Those centuries to our aid: the rest will serve  
 For a short holding: if we lose the field,  
 We cannot keep the town.

*Lieu.*

Fear not our care, sir.

*Lart.* Hence, and shut your gates upon 's.  
 Our guider, come; to the Roman camp conduct us.

[*Exeunt.*]

SCENE VIII. *A field of battle.*

*Alarum as in battle. Enter, from opposite sides, MARCIUS  
 and AUFIDIUS.*

*Mar.* I'll fight with none but thee; for I do hate thee  
 Worse than a promise-breaker.

*Auf.*

We hate alike:

Not Afric owns a serpent I abhor  
 More than thy fame and envy. Fix thy foot.

*Mar.* Let the first budger die the other's slave,  
 And the gods doom him after!

*Auf.*

If I fly, Marcus,

Holloa me like a hare.

*Mar.*

Within these three hours, Tullus,  
 Alone I fought in your Corioli walls,  
 And made what work I pleased: 'tis not my blood  
 Wherein thou seest me mask'd; for thy revenge 10  
 Wrench up thy power to the highest.

*Auf.*

Wert thou the Hector  
 That was the whip of your bragg'd progeny,  
 Thou shouldst not scape me here.

[*They fight, and certain Volscies come in the aid of Aufidius.*

*Marcus fights till they be driven in breathless.*

Officious, and not valiant, you have shamed me  
 In your condemned seconds.

[*Exeunt.*]

SCENE IX. *The Roman camp.*

*Flourish. Alarum. A retreat is sounded. Flourish. Enter from one side, COMINIUS with the Romans; from the other side, MARCIUS, with his arm in a scarf.*

*Com.* If I should tell thee o'er this thy day's work,  
 Thou't not believe thy deeds: but I'll report it  
 Where senators shall mingle tears with smiles;  
 Where great patricians shall attend and shrug,  
 I' the end admire; where ladies shall be frighted,  
 And, gladly quaked, hear more; where the dull tribunes,  
 That, with the fusty plebeians, hate thine honours,  
 Shall say against their hearts 'We thank the gods  
 Our Rome hath such a soldier.'  
 Yet camest thou to a morsel of this feast, 10  
 Having fully dined before.

*Enter TITUS LARTIUS, with his power, from the pursuit.*

*Lart.* O general,  
 Here is the steed, we the caparison:  
 Hadst thou beheld—

*Mar.* Pray now, no more: my mother,  
 Who has a charter to extol her blood,  
 When she does praise me grieves me. I have done  
 As you have done; that's what I can; induced  
 As you have been; that's for my country:  
 He that has but effected his good will  
 Hath overta'en mine act.

*Com.* You shall not be 20  
 The grave of your deserving; Rome must know  
 The value of her own: 'twere a concealment  
 Worse than a theft, no less than a traducement,  
 To hide your doings; and to silence that,  
 Which, to the spire and top of praises vouch'd,  
 Would seem but modest: therefore, I beseech you—  
 In sign of what you are, not to reward  
 What you have done—before our army hear me.

*Mar.* I have some wounds upon me, and they smart  
To hear themselves remember'd.

*Com.* Should they not,  
Well might they fester 'gainst ingratitude,  
And tent themselves with death. Of all the horses, 30  
Whereof we have ta'en good and good store, of all  
The treasure in this field achieved and city,  
We render you the tenth, to be ta'en forth,  
Before the common distribution, at  
Your only choice.

*Mar.* I thank you, general;  
But cannot make my heart consent to take  
A bribe to pay my sword: I do refuse it;  
And stand upon my common part with those  
That have beheld the doing. 40

*[A long flourish. They all cry 'Marcius! Marcius!' cast  
up their caps and lances: Cominius and Lartius stand  
bare.]*

*Mar.* May these same instruments, which you profane,  
Never sound more! when drums and trumpets shall  
P' the field prove flatterers, let courts and cities be  
Made all of false-faced soothing!  
When steel grows soft as the parasite's silk,  
Let him be made a coverture for the wars!  
No more, I say! For that I have not wash'd  
My nose that bled, or foil'd some debile wretch,—  
Which, without note, here's many else have done,—  
You shout me forth 50  
In acclamations hyperbolic;  
As if I loved my little should be dieted  
In praises sauced with lies.

*Com.* Too modest are you;  
More cruel to your good report than grateful  
To us that give you truly; by your patience,  
If 'gainst yourself you be incensed, we'll put you,  
Like one that means his proper harm, in manacles,  
Then reason safely with you. Therefore, be it known,

As to us, to all the world, that Caius Marcius  
Wears this war's garland: in token of the which, 60  
My noble steed, known to the camp, I give him,  
With all his trim belonging; and from this time,  
For what he did before Corioli, call him,  
With all the applause and clamour of the host,  
CAIUS MARCIUS CORIOLANUS! Bear  
The addition nobly ever!

[*Flourish. Trumpets sound, and drums.*]

*All.* Caius Marcius Coriolanus!

*Cor.* I will go wash;  
And when my face is fair, you shall perceive  
Whether I blush or no: howbeit, I thank you. 70  
I mean to stride your steed, and at all times  
To undercrest your good addition  
To the fairness of my power.

*Com.* So, to our tent;  
Where, ere we do repose us, we will write  
To Rome of our success. You, Titus Lartius,  
Must to Corioli back: send us to Rome  
The best, with whom we may articulate,  
For their own good and ours.

*Lart.* I shall, my lord.

*Cor.* The gods begin to mock me. I, that now  
Refused most princely gifts, am bound to beg 80  
Of my lord general.

*Com.* Take't; 'tis yours. What is't?

*Cor.* I sometime lay here in Corioli  
At a poor man's house; he used me kindly:  
He cried to me; I saw him prisoner;  
But then Aufidius was within my view,  
And wrath o'erwhelm'd my pity: I request you  
To give my poor host freedom.

*Com.* O, well begg'd!  
Were he the butcher of my son, he should  
Be free as is the wind. Deliver him, Titus.

*Lart.* Marcius, his name?

*Cor.* By Jupiter! forgot. 90

I am weary; yea, my memory is tired.

Have we no wine here?

*Com.* Go we to our tent:

The blood upon your visage dries; 'tis time

It should be look'd to: come. [*Exeunt.*]

SCENE X. *The camp of the Volsces.*

*A flourish. Cornets. Enter TULLUS AUFIDIUS, bloody,  
with two or three Soldiers.*

*Auf.* The town is ta'en!

*First Sol.* 'Twill be delivered back on good condition.

*Auf.* Condition!

I would I were a Roman; for I cannot,

Being a Volsce, be that I am. Condition!

What good condition can a treaty find

I' the part that is at mercy? Five times, Marcius,

I have fought with thee; so often hast thou beat me,

And wouldst do so, I think, should we encounter

As often as we eat. By the elements, 10

If e'er again I meet him beard to beard,

He's mine, or I am his: mine emulation

Hath not that honour in't it had; for where

I thought to crush him in an equal force,

True sword to sword, I'll potch at him some way

Or wrath or craft may get him.

*First Sol.* He's the devil.

*Auf.* Bolder, though not so subtle. My valour's poison'd

With only suffering stain by him; for him

Shall fly out of itself: nor sleep nor sanctuary,

Being naked, sick, nor fane nor Capitol, 20

The prayers of priests nor times of sacrifice,

Embarquements all of fury, shall lift up

Their rotten privilege and custom 'gainst



My hate to Marcius: where I find him, were it  
 At home, upon my brother's guard, even there,  
 Against the hospitable canon, would I  
 Wash my fierce hand in's heart. Go you to the city;  
 Learn how 'tis held; and what they are that must  
 Be hostages for Rome.

*First Sol.* Will not you go?

*Auf.* I am attended at the cypress grove: I pray you—  
 'Tis south the city mills—bring me word thither 31  
 How the world goes, that to the pace of it  
 I may spur on my journey.

*First Sol.* I shall, sir. [Exeunt.]

## ACT II.

### SCENE I. Rome. A public place.

*Enter MENENIUS, with the two Tribunes of the people,  
 SICINIUS and BRUTUS.*

*Men.* The augurer tells me we shall have news to-night.

*Bru.* Good or bad?

*Men.* Not according to the prayer of the people, for  
 they love not Marcius.

*Sic.* Nature teaches beasts to know their friends.

*Men.* Pray you, who does the wolf love?

*Sic.* The lamb.

*Men.* Ay, to devour him; as the hungry plebeians would  
 the noble Marcius.

*Bru.* He's a lamb indeed, that baes like a bear. 10

*Men.* He's a bear indeed, that lives like a lamb. You  
 two are old men: tell me one thing that I shall ask you.

*Both.* Well, sir.

*Men.* In what enormity is Marcius poor in, that you two have not in abundance?

*Bru.* He's poor in no one fault, but stored with all.

*Sic.* Especially in pride.

*Bru.* And topping all others in boasting.

*Men.* This is strange now: do you two know how you are censured here in the city, I mean of us o' the right-hand file? do you? 21

*Both.* Why, how are we censured?

*Men.* Because you talk of pride now,—will you not be angry?

*Both.* Well, well, sir, well.

*Men.* Why, 'tis no great matter; for a very little thief of occasion will rob you of a great deal of patience: give your dispositions the reins, and be angry at your pleasures; at the least, if you take it as a pleasure to you in being so. You blame Marcius for being proud? 30

*Bru.* We do it not alone, sir.

*Men.* I know you can do very little alone; for your helps are many, or else your actions would grow wondrous single: your abilities are too infant-like for doing much alone. You talk of pride: O that you could turn your eyes toward the napes of your necks, and make but an interior survey of your good selves! O that you could!

*Bru.* What then, sir?

*Men.* Why, then you should discover a brace of unmeriting, proud, violent, testy magistrates, alias fools, as any in Rome. 41

*Sic.* Menenius, you are known well enough too.

*Men.* I am known to be a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in't; said to be something imperfect in favouring the first complaint; hasty and tinder-like upon too trivial motion; one that converses more with the buttock of the night than with the forehead of the morning: what I think I utter, and spend my malice in my

breath. Meeting two such wealsmen as you are—I cannot call you Lyncurguses—if the drink you give me touch my palate adversely, I make a crooked face at it. I can't say your worships have delivered the matter well, when I find the ass in compound with the major part of your syllables: and though I must be content to bear with those that say you are reverend grave men, yet they lie deadly that tell you you have good faces. If you see this in the map of my microcosm, follows it that I am known well enough too? what harm can your bisson conspectuities glean out of this character, if I be known well enough too? 60

*Bru.* Come, sir, come, we know you well enough.

*Men.* You know neither me, yourselves, nor any thing. You are ambitious for poor knaves' caps and legs: you wear out a good wholesome forenoon in hearing a cause between an orange-wife and a fosset-seller; and then rejourne the controversy of three pence to a second day of audience. When you are hearing a matter between party and party, if you chance to be pinched with the colic, you make faces like mummers; set up the bloody flag against all patience; and dismiss the controversy bleeding, the more entangled by your hearing: all the peace you make in their cause is, calling both the parties knaves. You are a pair of strange ones. 74

*Bru.* Come, come, you are well understood to be a perfecter giber for the table than a necessary bencher in the Capitol.

*Men.* Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose, it is not worth the wagging of your beards; and your beards deserve not so honourable a grave as to stuff a botcher's cushion, or to be entombed in an ass's pack-saddle. Yet you must be saying, Marcius is proud; who, in a cheap estimation, is worth all your predecessors since Deucalion, though peradventure some of the best of 'em were hereditary hangmen. God-den to your worships: more of your conversation

would infect my brain, being the herdsmen of the beastly plebeians: I will be bold to take my leave of you. 89

[*Brutus and Sicinius go aside.*]

*Enter* VOLUMNIA, VIRGILIA, and VALERIA.

How now, my as fair as noble ladies,—and the moon, were she earthly, no nobler,—whither do you follow your eyes so fast?

*Vol.* Honourable Menenius, my boy Marcius approaches; for the love of Juno, let's go.

*Men.* Ha! Marcius coming home!

*Vol.* Ay, worthy Menenius; and with most prosperous approbation.

*Men.* Take my cap, Jupiter, and I thank thee. Hoo! Marcius coming home!

*Vol. Vir.* Nay, 'tis true. 100

*Vol.* Look, here's a letter from him: the state hath another, his wife another; and, I think, there's one at home for you.

*Men.* I will make my very house reel to-night: a letter for me!

*Vir.* Yes, certain, there's a letter for you; I saw't.

*Men.* A letter for me! it gives me an estate of seven years' health; in which time I will make a lip at the physician: the most sovereign prescription in Galen is but empiric, and, to this preservative, of no better report than a horse-drench. Is he not wounded? he was wont to come home wounded. 112

*Vir.* O, no, no, no.

*Vol.* O, he is wounded; I thank the gods for't.

*Men.* So do I too, if it be not too much: brings a' victory in his pocket? the wounds become him.

*Vol.* On's brows: Menenius, he comes the third time home with the oaken garland.

*Men.* Has he disciplined Aufidius soundly?

*Vol.* Titus Lartius writes, they fought together, but Aufidius got off. 120

*Men.* And 'twas time for him too, I'll warrant him that: an he had stayed by him, I would not have been so fidiused for all the chests in Corioli, and the gold that's in them. Is the senate possessed of this?

*Vol.* Good ladies, let's go. Yes, yes, yes; the senate has letters from the general, wherein he gives my son the whole name of the war: he hath in this action outdone his former deeds doubly.

*Val.* In troth, there's wondrous things spoke of him.

*Men.* Wondrous! ay, I warrant you, and not without his true purchasing. 132

*Vir.* The gods grant them true!

*Vol.* True! pow, waw.

*Men.* True! I'll be sworn they are true. Where is he wounded? [*To the Tribunes*] God save your good worships! Marcius is coming home: he has more cause to be proud. Where is he wounded?

*Vol.* I' the shoulder and i' the left arm: there will be large cicatrices to show the people, when he shall stand for his place. He received in the repulse of Tarquin seven hurts i' the body. 142

*Men.* One i' the neck, and two i' the thigh,—there's nine that I know.

*Vol.* He had, before this last expedition, twenty-five wounds upon him.

*Men.* Now it's twenty-seven: every gash was an enemy's grave. [*A shout and flourish.*] Hark! the trumpets.

*Vol.* These are the ushers of Marcius: before him he carries noise, and behind him he leaves tears: 150  
Death, that dark spirit, in's nerry arm doth lie;  
Which, being advanced, declines, and then men die.

*A sennet. Trumpets sound. Enter COMINIUS the general, and TITUS LARTIUS; between them, CORIOLANUS, crowned with an oaken garland; with Captains and Soldiers, and a Herald.*

*Her.* Know, Rome, that all alone Marcius did fight  
 Within Corioli gates : where he hath won,  
 With fame, a name to Caius Marcius ; these  
 In honour follows Coriolanus.

Welcome to Rome, renowned Coriolanus ! [*Flourish.*

*All.* Welcome to Rome, renowned Coriolanus !

*Cor.* No more of this ; it does offend my heart :  
 Pray now, no more.

*Com.* Look, sir, your mother !

*Cor.* O, 160  
 You have, I know, petition'd all the gods  
 For my prosperity ! [*Kneels.*

*Vol.* Nay, my good soldier, up ;  
 My gentle Marcius, worthy Caius, and  
 By deed-achieving honour newly-named,—  
 What is it ?—Coriolanus must I call thee ?—  
 But, O, thy wife !

*Cor.* My gracious silence, hail !  
 Wouldst thou have laugh'd had I come coffin'd home,  
 That weep'st to see me triumph ? Ah, my dear,  
 Such eyes the widows in Corioli wear,  
 And mothers that lack sons.

*Men.* Now, the gods crown thee !

*Cor.* And live you yet ? [*To Valeria*] O my sweet lady,  
 pardon. 171

*Vol.* I know not where to turn : O, welcome home :  
 And welcome, general : and ye're welcome all.

*Men.* A hundred thousand welcomes. I could weep  
 And I could laugh, I am light and heavy. Welcome.  
 A curse begin at very root on's heart,  
 That is not glad to see thee ! You are three  
 That Rome should dote on : yet, by the faith of men,  
 We have some old crab-trees here at home that will not  
 Be grafted to your relish. Yet welcome, warriors : 180  
 We call a nettle but a nettle, and  
 The faults of fools but folly.

Com. Ever right.

Cor. Menenius, ever, ever.

Her. Give way there, and go on.

Cor. [*To Volumentia and Virgilia*] Your hand, and yours :  
 Ere in our own house I do shade my head,  
 The good patricians must be visited ;  
 From whom I have received not only greetings,  
 But with them change of honours.

Vol. I have lived  
 To see inherited my very wishes  
 And the buildings of my fancy : only 190  
 There's one thing wanting, which I doubt not but  
 Our Rome will cast upon thee.

Cor. Know, good mother,  
 I had rather be their servant in my way  
 Than sway with them in theirs.

Com. On, to the Capitol !

[*Flourish. Cornets. Exeunt in state, as before. Brutus and  
 Sicinius come forward.*]

Bru. All tongues speak of him, and the bleared sights  
 Are spectacted to see him : your prattling nurse  
 Into a rapture lets her baby cry  
 While she chats him : the kitchen malkin pins  
 Her richest lockram 'bout her reechy neck,  
 Clambering the walls to eye him : stalls, bulks, windows,  
 Are smother'd up, leads fill'd, and ridges horsed 201  
 With variable complexions, all agreeing  
 In earnestness to see him : seld-shown flamens  
 Do press among the popular throngs, and puff  
 To win a vulgar station : our veil'd dames  
 Commit the war of white and damask in  
 Their nicely-gawdied cheeks to the wanton spoil  
 Of Phœbus' burning kisses : such a pother,  
 As if that whatsoever god who leads him  
 Were slily crept into his human powers, 210  
 And gave him graceful posture.

*Sic.* On the sudden,  
I warrant him consul.

*Bru.* Then our office may,  
During his power, go sleep.

*Sic.* He cannot temperately transport his honours  
From where he should begin and end, but will  
Lose those he hath won.

*Bru.* In that there's comfort.

*Sic.* Doubt not  
The commoners, for whom we stand, but they  
Upon their ancient malice will forget  
With the least cause these his new honours, which  
That he will give them make I as little question 220  
As he is proud to do't.

*Bru.* I heard him swear,  
Were he to stand for consul, never would he  
Appear i' the market-place nor on him put  
The napless vesture of humility;  
Nor, showing, as the manner is, his wounds  
To the people, beg their stinking breaths.

*Sic.* 'Tis right.

*Bru.* It was his word: O, he would miss it rather  
Than carry it but by the suit of the gentry to him  
And the desire of the nobles.

*Sic.* I wish no better  
Than have him hold that purpose and to put it 230  
In execution.

*Bru.* 'Tis most like he will.

*Sic.* It shall be to him then, as our good wills,  
A sure destruction.

*Bru.* So it must fall out  
To him or our authorities. For an end,  
We must suggest the people in what hatred  
He still hath held them; that to's power he would  
Have made them mules, silenced their pleaders, and  
Disproportioned their freedoms, holding them,



In human action and capacity,  
 Of no more soul nor fitness for the world 240  
 Than camels in the war, who have their provand  
 Only for bearing burdens, and sore blows  
 For sinking under them.

*Sic.* This, as you say, suggested  
 At some time when his soaring insolence  
 Shall teach the people—which time shall not want,  
 If he be put upon't; and that's as easy  
 As to set dogs on sheep—will be his fire  
 To kindle their dry stubble; and their blaze  
 Shall darken him for ever.

*Enter a Messenger.*

*Bru.* What's the matter?

*Mess.* You are sent for to the Capitol. 'Tis thought  
 That Marcius shall be consul; 251  
 I have seen the dumb men throng to see him and  
 The blind to hear him speak: matrons flung gloves,  
 Ladies and maids their scarfs and handkerchers,  
 Upon him as he pass'd: the nobles bended,  
 As to Jove's statue, and the commons made  
 A shower and thunder with their caps and shouts:  
 I never saw the like.

*Bru.* Let's to the Capitol;  
 And carry with us ears and eyes for the time, 259  
 But hearts for the event.

*Sic.* Have with you. [*Exeunt.*]

SCENE II. *The same. The Capitol.*

*Enter two Officers, to lay cushions.*

*First Off.* Come, come, they are almost here. How  
 many stand for consulships?

*Sec. Off.* Three, they say: but 'tis thought of every one  
 Coriolanus will carry it.

*First Off.* That's a brave fellow: but he's vengeance proud, and loves not the common people.

*Sec. Off.* Faith, there have been many great men that have flattered the people, who ne'er loved them; and there be many that they have loved, they know not wherefore: so that, if they love they know not why, they hate upon no better a ground: therefore, for Coriolanus neither to care whether they love or hate him manifests the true knowledge he has in their disposition; and out of his noble carelessness lets them plainly see't. 14

*First Off.* If he did not care whether he had their love or no, he waved indifferently 'twixt doing them neither good nor harm: but he seeks their hate with greater devotion than they can render it him; and leaves nothing undone that may fully discover him their opposite. Now, to seem to affect the malice and displeasure of the people is as bad as that which he dislikes, to flatter them for their love. 22

*Sec. Off.* He hath deserved worthily of his country: and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, bonneted, without any further deed to have them at all into their estimation and report: but he hath so planted his honours in their eyes, and his actions in their hearts, that for their tongues to be silent, and not confess so much, were a kind of ingrateful injury; to report otherwise were a malice, that, giving itself the lie, would pluck reproof and rebuke from every ear that heard it. 32

*First Off.* No more of him; he's a worthy man: make way, they are coming.

*A sennet. Enter, with Lictors before them, COMINIUS the consul, MENENIUS, CORIOLANUS, Senators, SICINIUS and BRUTUS. The Senators take their places; the Tribunes take their places by themselves. CORIOLANUS stands.*

*Men.* Having determined of the Volscs and To send for Titus Lartius, it remains,

As the main point of this our after-meeting,  
To gratify his noble service that  
Hath thus stood for his country: therefore, please you,  
Most reverend and grave elders, to desire 40  
The present consul, and last general  
In our well-found successes, to report  
A little of that worthy work perform'd  
By Caius Marcius Coriolanus, whom  
We met here both to thank and to remember  
With honours like himself.

*First Sen.* Speak, good Cominius:  
Leave nothing out for length, and make us think  
Rather our state's defective for requital  
Than we to stretch it out. [*To the Tribunes*] Masters o'  
the people,  
We do request your kindest ears, and after, 50  
Your loving motion toward the common body.  
To yield what passes here.

*Sic.* We are convented  
Upon a pleasing treaty, and have hearts  
Inclinable to honour and advance  
The theme of our assembly.

*Bru.* Which the rather  
We shall be blest to do, if he remember  
A kinder value of the people than  
He hath hereto prized them at.

*Men.* That's off, that's off;  
I would you rather had been silent. Please you  
To hear Cominius speak?

*Bru.* Most willingly; 60  
But yet my caution was more pertinent  
Than the rebuke you gave it.

*Men.* He loves your people;  
But tie him not to be their bedfellow.  
Worthy Cominius, speak. [*Coriolanus offers to go away.*] Nay,  
keep your place.

*First Sen.* Sit, Coriolanus; never shame to hear  
What you have nobly done.

*Cor.* Your honours' pardon:  
I had rather have my wounds to heal again  
Than hear say how I got them.

*Bru.* Sir, I hope  
My words disbench'd you not.

*Cor.* No, sir: yet oft,  
When blows have made me stay, I fled from words. 70  
You soothed not, therefore hurt not: but your people,  
I love them as they weigh.

*Men.* Pray now, sit down.

*Cor.* I had rather have one scratch my head i' the sun  
When the alarum were struck than idly sit  
To hear my nothings monster'd. [Exit.

*Men.* Masters of the people,  
Your multiplying spawn how can he flatter—  
That's thousand to one good one—when you now see  
He had rather venture all his limbs for honour  
Than one on's ears to hear it? Proceed, Cominius.

*Com.* I shall lack voice: the deeds of Coriolanus 80  
Should not be utter'd feebly. It is held  
That valour is the chiefest virtue, and  
Most dignifies the haver: if it be,  
The man I speak of cannot in the world  
Be singly counterpoised. At sixteen years,  
When Tarquin made a head for Rome, he fought  
Beyond the mark of others: our then dictator,  
Whom with all praise I point at, saw him fight,  
When with his Amazonian chin he drove  
The bristled lips before him: he bestrid 90  
An o'er-press'd Roman, and i' the consul's view  
Slew three opposers: Tarquin's self he met,  
And struck him on his knee: in that day's feats,  
When he might act the woman in the scene,  
He proved best man i' the field, and for his meed

Was brow-bound with the oak. His pupil age  
 Man-enter'd thus, he waxed like a sea,  
 And in the brunt of seventeen battles since  
 He lurch'd all swords of the garland. For this last,  
 Before and in Corioli, let me say, 100  
 I cannot speak him home: he stopp'd the fliers;  
 And by his rare example made the coward  
 Turn terror into sport: as weeds before  
 A vessel under sail, so men obey'd  
 And fell below his stem: his sword, death's stamp,  
 Where it did mark, it took; from face to foot  
 He was a thing of blood, whose every motion  
 Was timed with dying cries: alone he enter'd  
 The mortal gate of the city, which he painted  
 With shunless destiny; aidless came off, 110  
 And with a sudden re-enforcement struck  
 Corioli like a planet: now all's his:  
 When, by and by, the din of war gan pierce  
 His ready sense; then straight his doubled spirit  
 Re-quickened what in flesh was fatigate,  
 And to the battle came he; where he did  
 Run reeking o'er the lives of men, as if  
 'Twere a perpetual spoil: and till we call'd  
 Both field and city ours, he never stood  
 To ease his breast with panting.

*Men.*

Worthy man! 120

*First Sen.* He cannot but with measure fit the honours  
 Which we devise him.

*Com.* Our spoils he kick'd at,  
 And look'd upon things precious as they were  
 The common muck of the world: he covets less  
 Than misery itself would give; rewards  
 His deeds with doing them, and is content  
 To spend the time to end it.

*Men.*

He's right noble:

Let him be call'd for.

*First Sen.*

Call Coriolanus.

*Off.* He doth appear.

*Re-enter CORIOLANUS.*

*Men.* The senate, Coriolanus, are well pleased  
To make thee consul. 130

*Cor.* I do owe them still  
My life and services.

*Mem.* It then remains  
That you do speak to the people.

*Cor.* I do beseech you,  
Let me o'erleap that custom, for I cannot  
Put on the gown, stand naked and entreat them,  
For my wounds' sake, to give their suffrage: please you  
That I may pass this doing.

*Sic.* Sir, the people  
Must have their voices; neither will they bate  
One jot of ceremony.

*Men.* Put them not to't:  
Pray you, go fit you to the custom and  
Take to you, as your predecessors have,  
Your honour with your form. 140

*Cor.* It is a part  
That I shall blush in acting, and might well  
Be taken from the people.

*Bru.* Mark you that?

*Cor.* To brag unto them, thus I did, and thus;  
Show them the unaching scars which I should hide,  
As if I had received them for the hire  
Of their breath only!

*Men.* Do not stand upon't.  
We recommend to you, tribunes of the people,  
Our purpose to them: and to our noble consul 150  
Wish we all joy and honour.

*Senators.* To Coriolanus come all joy and honour!

[*Flourish of cornets. Exeunt all but Sicinius and Brutus.*]

*Bru.* You see how he intends to use the people.

*Sic.* May they perceive's intent! He will require them,

As if he did contemn what he requested  
Should be in them to give.

*Bru.* Come, we'll inform them  
Of our proceedings here on the market-place ;  
I know they do attend us. [*Exeunt.*

SCENE III. *The same. The Forum.*

*Enter seven or eight Citizens.*

*First Cit.* Once, if he do require our voices, we ought not to deny him.

*Sec. Cit.* We may, sir, if we will.

*Third Cit.* We have power in ourselves to do it, but it is a power that we have no power to do ; for if he show us his wounds and tell us his deeds, we are to put our tongues into those wounds and speak for them ; so, if he tell us his noble deeds, we must also tell him our noble acceptance of them. Ingratitude is monstrous, and for the multitude to be ingrateful, were to make a monster of the multitude ; of the which we being members, should bring ourselves to be monstrous members. 12

*First Cit.* And to make us no better thought of, a little help will serve ; for once we stood up about the corn, he himself stuck not to call us the many-headed multitude.

*Third Cit.* We have been called so of many ; not that our heads are some brown, some black, some auburn, some bald, but that our wits are so diversely coloured : and truly I think if all our wits were to issue out of one skull, they would fly east, west, north, south, and their consent of one direct way should be at once to all the points o' the compass. 21

*Sec. Cit.* Think you so ? Which way do you judge my wit would fly ?

*Third Cit.* Nay, your wit will not so soon out as another man's will ; 'tis strongly wedged up in a block-head, but if it were at liberty, 'twould, sure, southward.

*Sec. Cit.* Why that way?

*Third Cit.* To lose itself in a fog, where being three parts melted away with rotten dews, the fourth would return for conscience sake, to help to get thee a wife. 30

*Sec. Cit.* You are never without your tricks: you may, you may.

*Third Cit.* Are you all resolved to give your voices? But that's no matter, the greater part carries it. I say, if he would incline to the people, there was never a worthier man.

*Enter CORIOLANUS in a gown of humility, with MENENIUS.*

Here he comes, and in the gown of humility: mark his behaviour. We are not to stay all together, but to come by him where he stands, by ones, by twos, and by threes. He's to make his requests by particulars; wherein every one of us has a single honour, in giving him our own voices with our own tongues: therefore follow me, and I'll direct you how you shall go by him. 42

*All.* Content, content. [*Exeunt citizens.*]

*Men.* O sir, you are not right: have you not known The worthiest men have done't?

*Cor.* What must I say?  
 'I pray, sir,'—Plague upon't! I cannot bring  
 My tongue to such a pace. 'Look, sir, my wounds!  
 I got them in my country's service, when  
 Some certain of your brethren roar'd and ran  
 From the noise of our own drums.'

*Men.* O me, the gods! 50  
 You must not speak of that: you must desire them  
 To think upon you.

*Cor.* Think upon me! hang 'em!  
 I would they would forget me, like the virtues  
 Which our divines lose by 'em.

*Men.* You'll mar all:  
 I'll leave you: pray you, speak to 'em, I pray you,  
 In wholesome manner. [*Exit.*]



*Cor.* Bid them wash their faces  
And keep their teeth clean. [*Re-enter two of the Citizens.*] So,  
here comes a brace. [*Re-enter a third Citizen.*]

You know the cause, sir, of my standing here.

*Third Cit.* We do, sir; tell us what hath brought you to't.

*Cor.* Mine own desert. 60

*Sec. Cit.* Your own desert!

*Cor.* Ay, not mine own desire.

*Third Cit.* How! not your own desire!

*Cor.* No, sir, 'twas never my desire yet to trouble the poor  
with begging.

*First Cit.* You must think, if we give you any thing, we  
hope to gain by you.

*Cor.* Well, then, I pray, your price o' the consulship?

*First Cit.* The price is to ask it kindly.

*Cor.* Kindly, sir, I pray, let me ha't: I have wounds to  
show you, which shall be yours in private. Your good voice,  
sir; what say you? 72

*Sec. Cit.* You shall ha't, worthy sir.

*Cor.* A match, sir. There's in all two worthy voices begged.  
I have your alms: adieu.

*Third Cit.* But this is something odd.

*Sec. Cit.* An 'twere to give again,—but 'tis no matter.

[*Exeunt the three Citizens.*]

*Re-enter two other Citizens.*

*Cor.* Pray you now, if it may stand with the tune of your  
voices that I may be consul, I have here the customary gown.

*Fourth Cit.* You have deserved nobly of your country, and  
you have not deserved nobly. 81

*Cor.* Your enigma?

*Fourth Cit.* You have been a scourge to her enemies, you  
have been a rod to her friends; you have not indeed loved the  
common people.

*Cor.* You should account me the more virtuous that I have  
not been common in my love. I will, sir, flatter my sworn

brother, the people, to earn a dearer estimation of them; 'tis a condition they account gentle: and since the wisdom of their choice is rather to have my hat than my heart, I will practise the insinuating nod and be off to them most counterfeitedly; that is, sir, I will counterfeit the bewitchment of some popular man and give it bountiful to the desirers. Therefore, beseech you, I may be consul. 94

*Fifth Cit.* We hope to find you our friend; and therefore give you our voices heartily.

*Fourth Cit.* You have received many wounds for your country.

*Cor.* I will not seal your knowledge with showing them. I will make much of your voices, and so trouble you no farther. 101

*Both Cit.* The gods give you joy, sir, heartily! [*Exeunt.*]

*Cor.* Most sweet voices!

Better it is to die, better to starve,  
Than crave the hire which first we do deserve.  
Why in this wolvis toge should I stand here,  
To beg of Hob and Dick, that do appear,  
Their needless vouches? Custom calls me to't:  
What custom wills, in all things should we do't,  
The dust on antique time would lie unswept, 110  
And mountainous error be too highly heapt  
For truth to o'er-peer. Rather than fool it so,  
Let the high office and the honour go  
To one that would do thus. I am half through;  
The one part suffer'd, the other will I do.

*Re-enter three Citizens more.*

Here come more voices.

Your voices: for your voices I have fought;  
Watch'd for your voices; for your voices bear  
Of wounds two dozen odd; battles thrice six  
I have seen, and heard of; for your voices have 120  
Done many things, some less, some more: your voices:  
Indeed, I would be consul.

*Sixth Cit.* He has done nobly, and cannot go without any honest man's voice.

*Seventh Cit.* Therefore let him be consul: the gods give him joy, and make him good friend to the people!

*All Cit.* Amen, amen. God save thee, noble consul?

[*Exeunt.*]

*Cor.* Worthy voices!

*Re-enter MENENIUS, with BRUTUS and SICINIUS.*

*Men.* You have stood your limitation; and the tribunes  
Endue you with the people's voice: remains 130  
That, in the official marks invested, you  
Anon do meet the senate.

*Cor.* Is this done?

*Sic.* The custom of request you have discharged:  
The people do admit you, and are summon'd  
To meet anon, upon your approbation.

*Cor.* Where? at the senate house?

*Sic.* There, Coriolanus.

*Cor.* May I change these garments?

*Sic.* You may, sir.

*Cor.* That I'll straight do; and, knowing myself again,  
Repair to the senate-house.

*Men.* I'll keep you company. Will you along? 140

*Bru.* We stay here for the people.

*Sic.* Fare you well.

[*Exeunt Coriolanus and Menenius.*]

He has it now, and by his looks methinks  
'Tis warm at's heart.

*Bru.* With a proud heart he wore his humble weeds.  
Will you dismiss the people?

*Re-enter Citizens.*

*Sic.* How now, my masters! have you chose this man?

*First Cit.* He has our voices, sir.

*Bru.* We pray the gods he may deserve your loves.

*Sec. Cit.* Amen, sir: to my poor unworthy notice,  
He mock'd us when he begg'd our voices.

*Third Cit.* Certainly 150  
He flouted us downright.

*First Cit.* No, 'tis his kind of speech: he did not mock us.

*Sec. Cit.* Not one amongst us, save yourself, but says  
He used us scornfully: he should have show'd us  
His marks of merit, wounds received for's country.

*Sic.* Why, so he did, I am sure.

*Citizens.* No, no: no man saw 'em.

*Third Cit.* He said he had wounds, which he could show  
in private;

And with his hat, thus waving it in scorn,  
'I would be consul,' says he: 'aged custom, 160  
But by your voices, will not so permit me;  
Your voices therefore.' When we granted that,  
Here was 'I thank you for your voices: thank you:  
Your most sweet voices: now you have left your voices,  
I have no further with you.' Was not this mockery?

*Sic.* Why either were you ignorant to see't,  
Or, seeing it, of such childish friendliness  
To yield your voices?

*Bru.* Could you not have told him  
As you were lesson'd, when he had no power,  
But was a petty servant to the state, 170  
He was your enemy, ever spake against  
Your liberties and the charters that you bear  
I' the body of the weal; and now, arriving  
A place of potency and sway o' the state,  
If he should still malignantly remain  
Fast foe to the plebeii, your voices might  
Be curses to yourselves? You should have said  
That as his worthy deeds did claim no less  
Than what he stood for, so his gracious nature  
Would think upon you for your voices and 180

Translate his malice towards you into love,  
Standing your friendly lord.

*Sic.* Thus to have said,  
As you were fore-advised, had touch'd his spirit  
And tried his inclination; from him pluck'd  
Either his gracious promise, which you might,  
As cause had call'd you up, have held him to;  
Or else it would have gall'd his surly nature,  
Which easily endures not article  
Tying him to aught; so, putting him to rage,  
You should have ta'en the advantage of his choler 190  
And pass'd him unelected.

*Bru.* Did you perceive  
He did solicit you in free contempt  
When he did need your loves; and do you think  
That his contempt shall not be bruising to you  
When he hath power to crush? Why, had your bodies  
No heart among you? or had you tongues to cry  
Against the rectorship of judgement?

*Sic.* Have you  
Ere now denied the asker? and now again  
Of him that did not ask, but mock, bestow  
Your sued-for tongues? 200

*Third Cit.* He's not confirm'd: we may deny him yet.

*Sec. Cit.* And will deny him:  
I'll have five hundred voices of that sound.

*First Cit.* I twice five hundred and their friends to piece  
'em.

*Bru.* Get you hence instantly, and tell those friends  
They have chose a consul that will from them take  
Their liberties; make them of no more voice  
Than dogs that are as often beat for barking  
As therefore kept to do so.

*Sic.* Let them assemble,  
And on a safer judgement all revoke 210  
Your ignorant election; enforce his pride,  
And his old hate unto you; besides, forget not

' With what contempt he wore the humble weed,  
 How in his suit he scorn'd you ; but your loves,  
 ' Thinking upon his services, took from you  
 The apprehension of his present portance,  
 Which most gibingly, ungravely, he did fashion  
 After the inveterate hate he bears you.

*Bru.*

Lay

A fault on us, your tribunes ; that we labour'd,  
 No impediment between, but that you must  
 Cast your election on him.

220

*Sic.*

Say, you chose him

More after our commandment than as guided  
 By your own true affections ; and that your minds,  
 Pre-occupied with what you rather must do  
 Than what you should, made you against the grain  
 To voice him consul : lay the fault on us.

*Bru.* Ay, spare us not. Say we read lectures to you,  
 How youngly he began to serve his country,  
 How long continued ; and what stock he springs of,  
 The noble house o' the Marcians, from whence came 230  
 That Ancus Marcius, Numa's daughter's son,  
 Who, after great Hostilius, here was king ;  
 Of the same house Publius and Quintus were,  
 That our best water brought by conduits hither ;  
 And [Censorinus] nobly named so,  
 Twice being [by the people chosen] censor,  
 Was his great ancestor.

*Sic.*

One thus descended,

That hath beside well in his person wrought  
 To be set high in place, we did commend  
 To your remembrances : but you have found,  
 Scaling his present bearing with his past,  
 That he's your fixed enemy, and revoke  
 Your sudden approbation.

240

*Bru.*

Say, you ne'er had done't—

Harp on that still—but by our putting on :  
 And presently, when you have drawn your number,

Repair to the Capitol.

*Citizens.* We will so: almost all  
Repent in their election. [*Exeunt Citizens.*]

*Bru.* Let them go on;  
This mutiny were better put in hazard,  
Than stay, past doubt, for greater:  
If, as his nature is, he fall in rage 250  
With their refusal, both observe and answer  
The vantage of his anger.

*Sic.* To the Capitol, come:  
We will be there before the stream o' the people:  
And this shall seem, as partly 'tis, their own,  
Which we have goaded onward. [*Exeunt.*]

## ACT III.

### SCENE I. *Rome. A street.*

*Cornets.* Enter CORIOLANUS, MENENIUS, all the Gentry,  
COMINIUS, TITUS LARTIUS, and other Senators.

*Cor.* Tullus Aufidius then had made new head?

*Lart.* He had, my lord; and that it was which caused  
Our swifter composition.

*Cor.* So then the Volscies stand but as at first,  
Ready when time shall prompt them, to make road  
Upon's again.

*Com.* They are worn, lord consul, so,  
That we shall hardly in our ages see  
Their banners wave again.

*Cor.* Saw you Aufidius?

*Lart.* On safeguard he came to me; and did curse

Against the Volscies, for they had so vilely  
Yielded the town: he is retired to Antium.

10

*Cor.* Spoke he of me?

*Lart.* He did, my lord.

*Cor.* How? what?

*Lart.* How often he had met you, sword to sword;  
That of all things upon the earth he hated  
Your person most; that he would pawn his fortunes  
To hopeless restitution, so he might  
Be call'd your vanquisher.

*Cor.* At Antium lives he?

*Lart.* At Antium.

*Cor.* I wish I had a cause to seek him there,  
To oppose his hatred fully. Welcome home.

20

*Enter SICINIUS and BRUTUS.*

Behold, these are the tribunes of the people,  
The tongues o' the common mouth: I do despise them;  
For they do prank them in authority,  
Against all noble sufferance.

*Sic.* Pass no further.

*Cor.* Ha! what is that?

*Bru.* It will be dangerous to go on: no further.

*Cor.* What makes this change?

*Men.* The matter?

*Com.* Hath he not pass'd the noble and the common?

*Bru.* Cominius, no.

*Cor.* Have I had children's voices? 30

- *First Sen.* Tribunes, give way; he shall to the market-  
place.

*Bru.* The people are incensed against him.

*Sic.* Stop,

Or all will fall in broil.

*Cor.* Are these your herd?  
Must these have voices, that can yield them now



And straight disclaim their tongues? What are your offices?  
 You being their mouths, why rule you not their teeth  
 Have you not set them on?

*Men.* Be calm, be calm.

*Cor.* It is a purposed thing, and grows by plot,  
 To curb the will of the nobility:  
 Suffer't, and live with such as cannot rule 40  
 Nor ever will be ruled.

*Bru.* Call't not a plot:  
 The people cry you mock'd them, and of late,  
 When corn was given them gratis, you repined;  
 Scandal'd the suppliants for the people, call'd them  
 Time-pleasers, flatterers, foes to nobleness.

*Cor.* Why, this was known before.

*Bru.* Not to them all.

*Cor.* Have you inform'd them sithence?

*Bru.* How! I inform them!

*Com.* You are like to do such business.

*Bru.* Not unlike,  
 Each way, to better yours.

*Cor.* Why then should I be consul? By yond clouds, 50  
 Let me deserve so ill as you, and make me  
 Your fellow tribune.

*Sic.* You show too much of that  
 For which the people stir: if you will pass  
 To where you are bound, you must inquire your way,  
 Which you are out of, with a gentler spirit,  
 Or never be so noble as a consul,  
 Nor yoke with him for tribune.

*Men.* Let's be calm.

*Com.* The people are abused; set on. This paltering  
 Becomes not Rome, nor has Coriolanus  
 Deserved this so dishonour'd rub, laid falsely 60  
 I' the plain way of his merit.

*Cor.* Tell me of corn!  
 This was my speech, and I will speak't again—

*Men.* Not now, not now.

*First Sen.* Not in this heat, sir, now.

*Cor.* Now, as I live, I will. My nobler friends,  
I crave their pardons :

For the mutable, rank-scented many, let them  
Regard me as I do not flatter, and  
Therein behold themselves: I say again,  
In soothing them, we nourish 'gainst our senate  
The cockle of rebellion, insolence, sedition, 70  
Which we ourselves have plough'd for, sow'd, and scatter'd,  
By mingling them with us, the honour'd number,  
Who lack not virtue, no, nor power, but that  
Which they have given to beggars.

*Men.* Well, no more.

*First Sen.* No more words, we beseech you.

*Cor.* How! no more!

As for my country I have shed my blood,  
Not fearing outward force, so shall my lungs  
Coin words till their decay against those measles,  
Which we disdain should tetter us, yet sought  
The very way to catch them.

*Bru.* You speak o' the people, 80  
As if you were a god to punish, not  
A man of their infirmity.

*Sic.* 'Twere well  
We let the people know't.

*Men.* What, what? his choler?

*Cor.* Cholera!  
Were I as patient as the midnight sleep,  
By Jove, 'twould be my mind!

*Sic.* It is a mind  
That shall remain a poison where it is,  
Not poison any further.

*Cor.* Shall remain!  
Hear you this Triton of the minnows? mark you  
His absolute 'shall'?

*Com.* 'Twas from the canon.

*Cor.* 'Shall'! 90

O good but most unwise patricians! why,  
 You grave but reckless senators, have you thus  
 Given Hydra here to choose an officer,  
 That with his peremptory 'shall,' being but  
 The horn and noise of the monster's, wants not spirit  
 To say he'll turn your current in a ditch,  
 And make your channel his? If he have power,  
 Then vail your ignorance; if none, awake  
 Your dangerous lenity. If you are learn'd,  
 Be not as common fools; if you are not, 100  
 Let them have cushions by you. You are plebeians,  
 If they be senators: and they are no less,  
 When, both your voices blended, the great'st taste  
 Most palates theirs. They choose their magistrate,  
 And such a one as he, who puts his 'shall,'  
 His popular 'shall,' against a graver bench  
 Than ever frown'd in Greece. By Jove himself!  
 It makes the consuls base: and my soul aches  
 To know, when two authorities are up,  
 Neither supreme, how soon confusion 110  
 May enter 'twixt the gap of both, and take  
 The one by the other.

*Com.* Well, on to the market-place.

*Cor.* Whoever gave that counsel, to give forth  
 The corn o' the storehouse gratis, as 'twas used  
 Sometime in Greece,—

*Men.* Well, well, no more of that.

*Cor.* Though there the people had more absolute power,  
 I say, they nourish'd disobedience, fed  
 The ruin of the state.

*Bru.* Why, shall the people give  
 One that speaks thus their voice?

*Cor.* I'll give my reasons,  
 More worthier than their voices. They know the corn

Was not our recompense, resting well assured 121  
 They ne'er did service for 't: being press'd to the war,  
 Even when the navel of the state was touch'd,  
 They would not thread the gates: this kind of service  
 Did not deserve corn gratis. Being i' the war,  
 Their mutinies and revolts, wherein they show'd  
 Most valour, spoke not for them: the accusation  
 Which they have often made against the senate,  
 All cause unborn, could never be the native.  
 Of our so frank donation. Well, what then? 130  
 How shall this bosom multiplied digest  
 The senate's courtesy? Let deeds express  
 What's like to be their words: 'We did request it;  
 We are the greater poll, and in true fear  
 They gave us our demands.' Thus we debase  
 The nature of our seats and make the rabble  
 Call our cares fears; which will in time  
 Break ope the locks o' the senate and bring in  
 The crows to peck the eagles.

*Men.* Come, enough.

*Bru.* Enough, with over-measure.

*Cor.* No, take more: 140  
 What may be sworn by, both divine and human,  
 Seal what I end withal! This double worship,  
 Where one part does disdain with cause, the other  
 Insult without all reason; where gentry, title, wisdom,  
 Cannot conclude but by the yea and no  
 Of general ignorance,—it must omit  
 Real necessities, and give way the while  
 To unstable slightness: purpose so barr'd, it follows,  
 Nothing is done to purpose. Therefore, beseech you,—  
 You that will be less fearful than discreet, 150  
 That love the fundamental part of state  
 More than you doubt the change on 't; that prefer  
 A noble life before a long, and wish  
 To jump a body with a dangerous physic  
 That's sure of death without it,—at once pluck out

The multitudinous tongue; let them not lick  
The sweet which is their poison: your dishonour  
Mangles true judgement and bereaves the state  
Of that integrity which should become 't;  
Not having the power to do the good it would,  
For the ill which doth control 't.

160

*Bru.* Has said enough.

*Sic.* Has spoken like a traitor, and shall answer  
As traitors do.

*Cor.* Thou wretch, despite o'erwhelm thee!  
What should the people do with these bald tribunes?  
On whom depending, their obedience fails  
To the greater bench: in a rebellion,  
When what's not meet, but what must be, was law,  
Then were they chosen: in a better hour,  
Let what is meet be said it must be meet,  
And throw their power i' the dust.

170

*Bru.* Manifest treason!

*Sic.* This a consul? no.

*Bru.* The ædiles, ho!

*Enter an Ædile.*

Let him be apprehended.

*Sic.* Go, call the people: [*Exit Ædile*] in whose name  
myself  
Attach thee as a traitorous innovator,  
A foe to the public weal: obey, I charge thee,  
And follow to thine answer.

*Cor.* Hence, old goat!

*Senators, &c.* We'll surety him.

*Com.* Aged sir, hands off.

*Cor.* Hence, rotten thing! or I shall shake thy bones  
Out of thy garments.

*Sic.* Help, ye citizens! 180

*Enter a rabble of Citizens (Plebeians), with the Ædiles.*

*Men.* On both sides more respect.

*Sic.* Here's he that would take from you all your power.

*Bru.* Seize him, ædiles!

*Citizens.* Down with him! down with him!

*Senators, &c.* Weapons, weapons, weapons!

[*They all bustle about Coriolanus, crying*

'Tribunes!' 'Patricians!' 'Citizens!' 'What, ho!'

'Sicinius!' 'Brutus!' 'Coriolanus!' 'Citizens!'

'Peace, peace, peace!' 'Stay, hold, peace!'

*Men.* What is about to be? I am out of breath;  
Confusion's near; I cannot speak. You, tribunes 190  
To the people! Coriolanus, patience!  
Speak, good Sicinius.

*Sic.* Hear me, people; peace!

*Citizens.* Let's hear our tribune: peace! Speak, speak,  
speak.

*Sic.* You are at point to lose your liberties:  
Marcius would have all from you; Marcius,  
Whom late you have named for consul.

*Men.* Fie, fie, fie!  
This is the way to kindle, not to quench.

*First Sen.* To unbuild the city and to lay all flat.

*Sic.* What is the city but the people?

*Citizens.* True,  
The people are the city. 200

*Bru.* By the consent of all, we were establish'd  
The people's magistrates.

*Citizens.* You so remain.

*Men.* And so are like to do.

*Com.* That is the way to lay the city flat;  
To bring the roof to the foundation,  
And bury all, which yet distinctly ranges,  
In heaps and piles of ruin.

*Sic.* This deserves death.

*Bru.* Or let us stand to our authority,  
Or let us lose it. We do here pronounce,

Upon the part o' the people, in whose power      210  
We were elected theirs, Marcius is worthy  
Of present death.

*Sic.*                                Therefore lay hold of him ;  
Bear him to the rock Tarpeian, and from thence  
Into destruction cast him.

*Bru.*                                Ædiles, seize him !

*Citizens.*    Yield, Marcius, yield !

*Men.*                                Hear me one word ;  
Beseech you, tribunes, hear me but a word.

*Æd.*    Peace, peace !

*Men.* [*To Brutus*] Be that you seem, truly your country's  
friend,  
And temperately proceed to what you would  
Thus violently redress.

*Bru.*                                Sir, those cold ways,      220  
That seem like prudent helps, are very poisonous  
Where the disease is violent. Lay hands upon him,  
And bear him to the rock.

*Cor.*                                No, I'll die here.

[*Drawing his sword.*]

There's some among you have beheld me fighting :  
Come, try upon yourselves what you have seen me.

*Men.*    Down with that sword ! Tribunes, withdraw  
awhile.

*Bru.*    Lay hands upon him.

*Men.*                                Help Marcius, help,  
You that be noble ; help him, young and old !

*Citizens.*    Down with him, down with him !

[*In this mutiny, the Tribunes, the Ædiles, and the People,  
are beat in.*]

*Men.*    Go, get you to your house ; be gone, away !    230  
All will be naught else.

*Sec. Sen.*                                Get you gone.

*Com.*                                Stand fast ;  
We have as many friends as enemies.

*Men.* Shall it be put to that?

*First Sen.* The gods forbid!  
I prithee, noble friend, home to thy house;  
Leave us to cure this cause.

*Men.* For 'tis a sore upon us,  
You cannot tent yourself: be gone, beseech you.

*Com.* Come, sir, along with us.

*Cor.* I would they were barbarians—as they are,  
Though in Rome litter'd—not Romans—as they are not,  
Though calved i' the porch o' the Capitol—

*Men.* Be gone; 240  
Put not your worthy rage into your tongue;  
One time will owe another.

*Cor.* On fair ground  
I could beat forty of them.

*Men.* I could myself  
Take up a brace o' the best of them; yea, the two tribunes.

*Com.* But now 'tis odds beyond arithmetic;  
And manhood is call'd foolery, when it stands  
Against a falling fabric. Will you hence,  
Before the tag return? whose rage doth rend  
Like interrupted waters and o'erbear  
What they are used to bear.

*Men.* Pray you, be gone: 250  
I'll try whether my old wit be in request  
With those that have but little: this must be patch'd  
With cloth of any colour.

*Com.* Nay, come away.

[*Exeunt Coriolanus, Cominius, and others.*]

*First Patrician.* This man has marr'd his fortune.

*Men.* His nature is too noble for the world:  
He would not flatter Neptune for his trident,  
Or Jove for's power to thunder. His heart's his mouth:  
What his breast forges, that his tongue must vent;  
And, being angry, does forget that ever. 259



He heard the name of death. [A noise within.]  
Here's goodly work!

*Sec. Pat.* I would they were a-bed!

*Men.* I would they were in Tiber! What the vengeance!  
Could he not speak 'em fair?

*Re-enter BRUTUS and SICINIUS, with the rabble.*

*Sic.* Where is this viper  
That would depopulate the city and  
Be every man himself?

*Men.* You worthy tribunes,—

*Sic.* He shall be thrown down the Tarpeian rock  
With rigorous hands: he hath resisted law,  
And therefore law shall scorn him further trial  
Than the severity of the public power  
Which he so sets at nought.

*First Cit.* He shall well know 270  
The noble tribunes are the people's mouths,  
And we their hands.

*Citizens.* He shall, sure on't.

*Men.* Sir, sir,—

*Sic.* Peace!

*Men.* Do not cry havoc, where you should but hunt  
With modest warrant.

*Sic.* Sir, how comes't that you  
Have help to make this rescue?

*Men.* Hear me speak:  
As I do know the consul's worthiness,  
So can I name his faults,—

*Sic.* Consul! what consul?

*Men.* The consul Coriolanus.

*Bru.* He consul! 280

*Citizens.* No, no, no, no.

*Men.* If, by the tribunes' leave, and yours, good people,  
I may be heard, I would crave a word or two;

The which shall turn you to no further harm  
Than so much loss of time.

*Sic.* Speak briefly then;  
For we are peremptory to dispatch  
This viperous traitor: to eject him hence  
Were but one danger, and to keep him here  
Our certain death; therefore it is decreed  
He dies to-night.

*Men.* Now the good gods forbid 290  
That our renowned Rome, whose gratitude  
Towards her deserved children is enroll'd  
In Jove's own book, like an unnatural dam  
Should now eat up her own!

*Sic.* He's a disease that must be cut away.

*Men.* O, he's a limb that has but a disease;  
Mortal, to cut it off; to cure it, easy.  
What has he done to Rome that's worthy death?  
Killing our enemies, the blood he hath lost—  
Which, I dare vouch, is more than that he hath, 300  
By many an ounce—he dropp'd it for his country;  
And what is left, to lose it by his country,  
Were to us all, that do't and suffer it,  
A brand to the end o' the world.

*Sic.* This is clean kam.

*Bru.* Merely awry: when he did love his country,  
It honour'd him.

*Men.* The service of the foot  
Being once gangrened, is not then respected  
For what before it was.

*Bru.* We'll hear no more.  
Pursue him to his house, and pluck him thence;  
Lest his infection, being of catching nature, 310  
Spread further.

*Men.* One word more, one word.  
This tiger-footed rage, when it shall find  
The harm of unscann'd swiftness, will too late

Tie leaden pounds to's heels. Proceed by process;  
 Lest parties, as he is beloved, break out,  
 And sack great Rome with Romans.

*Bru.* If it were so,—

*Sic.* What do ye talk?

Have we not had a taste of his obedience?  
 Our ædiles smote? ourselves resisted? Come.

*Men.* Consider this: he has been bred i' the wars 320  
 Since he could draw a sword, and is ill school'd  
 In bolted language; meal and bran together  
 He throws without distinction. Give me leave,  
 I'll go to him, and undertake to bring him  
 Where he shall answer, by a lawful form,  
 In peace, to his utmost peril.

*First Sen.* Noble tribunes,  
 It is the humane way: the other course  
 Will prove too bloody, and the end of it  
 Unknown to the beginning.

*Sic.* Noble Menenius,  
 Be you then as the people's officer. 330  
 Masters, lay down your weapons.

*Bru.* Go not home.

*Sic.* Meet on the market-place. We'll attend you there:  
 Where if you bring not Marcius, we'll proceed  
 In our first way.

*Men.* I'll bring him to you.  
 [To the Senators] Let me desire your company: he must come,  
 Or what is worst will follow.

*First Sen.* Pray you, let's to him.

[*Exeunt.*]

SCENE II. *A room in Coriolanus's house.*

*Enter CORIOLANUS with Patricians.*

*Cor.* Let them pull all about mine ears, present me  
 Death on the wheel or at wild horses' heels,  
 Or pile ten hills on the Tarpeian rock,

That the precipitation might down stretch  
 Below the beam of sight, yet will I still  
 Be thus to them.

*A Patrician.* You do the nobler.

*Cor.* I muse my mother  
 Does not approve me further, who was wont  
 To call them woollen vassals, things created  
 To buy and sell with groats, to show bare heads 10  
 In congregations, to yawn, be still and wonder,  
 When one but of my ordinance stood up  
 To speak of peace or war.

*Enter VOLUMNIA.*

I talk of you:  
 Why did you wish me milder? would you have me  
 False to my nature? Rather say I play  
 The man I am.

*Vol.* O, sir, sir, sir,  
 I would have had you put your power well on.  
 Before you had worn it out.

*Cor.* Let go.

*Vol.* You might have been enough the man you are,  
 With striving less to be so: lesser had been 20  
 The thwartings of your dispositions, if  
 You had not show'd them how ye were disposed  
 Ere they lack'd power to cross you.

*Cor.* Let them hang.

*Vol.* Ay, and burn too.

*Enter MENENIUS with the Senators.*

*Men.* Come, come, you have been too rough, something  
 too rough;  
 You must return and mend it.

*First Sen.* There's no remedy;  
 Unless, by not so doing, our good city  
 Cleave in the midst, and perish.

*Vol.* Pray, be counsell'd:

I have a heart as little apt as yours,  
 But yet a brain that leads my use of anger  
 To better vantage.

30

*Men.* Well said, noble woman!  
 Before he should thus stoop to the herd, but that  
 The violent fit o' the time craves it as physic  
 For the whole state, I would put mine armour on,  
 Which I can scarcely bear.

*Cor.* What must I do?

*Men.* Return to the tribunes.

*Cor.* Well, what then? what then?

*Men.* Repent what you have spoke.

*Cor.* For them! I cannot do it to the gods;  
 Must I then do't to them?

*Vol.* You are too absolute;  
 Though therein you can never be too noble,  
 But when extremities speak. I have heard you say,  
 Honour and policy, like unsever'd friends,  
 I' the war do grow together: grant that, and tell me,  
 In peace what each of them by the other lose,  
 That they combine not there.

40

*Cor.* Tush, tush!

*Men.* A good demand.

*Vol.* If it be honour in your wars to seem  
 The same you are not, which, for your best ends,  
 You adopt your policy, how is it less or worse,  
 That it shall hold companionship in peace  
 With honour, as in war, since that to both  
 It stands in like request?

50

*Cor.* Why force you this?

*Vol.* Because that now it lies you on to speak  
 To the people; not by your own instruction,  
 Nor by the matter which your heart prompts you,  
 But with such words that are but rooted in  
 Your tongue, though but bastards and syllables  
 Of no allowance to your bosom's truth.

Now, this no more dishonours you at all  
 Than to take in a town with gentle words,  
 Which else would put you to your fortune and 60  
 The hazard of much blood.

I would dissemble with my nature where  
 My fortunes and my friends at stake required  
 I should do so in honour: I am in this,  
 Your wife, your son, these senators, the nobles;  
 And you will rather show our general louts  
 How you can frown, than spend a fawn upon 'em  
 For the inheritance of their loves and safeguard  
 Of what that want might ruin.

*Men.* Noble lady!  
 Come, go with us; speak fair: you may salve so, 70  
 Not what is dangerous present, but the loss  
 Of what is past.

*Vol.* I prithee now, my son,  
 Go to them, with this bonnet in thy hand;  
 And thus far having stretch'd it—here be with them—  
 Thy knee bussing the stones—for in such business  
 Action is eloquence, and the eyes of the ignorant  
 More learned than the ears—waving thy head,  
 Which often, thus, correcting thy stout heart,  
 Now humble as the ripest mulberry  
 That will not hold the handling:—or say to them, 80  
 Thou art their soldier, and being bred in broils  
 Hast not the soft way which, thou dost confess,  
 Were fit for thee to use as they to claim,  
 In asking their good loves; but thou wilt frame  
 Thyself, forsooth, hereafter theirs, so far  
 As thou hast power and person.

*Men.* This but done,  
 Even as she speaks, why, their hearts were yours;  
 For they have pardons, being ask'd, as free  
 As words to little purpose.

*Vol.* Prithee now,  
 Go, and be ruled; although I know thou hadst rather 90

Follow thine enemy in a fiery gulf  
Than flatter him in a bower. Here is Cominius.

*Enter COMINIUS.*

*Com.* I have been i' the market-place; and, sir, 'tis fit  
You make strong party, or defend yourself  
By calmness or by absence: all's in anger.

*Men.* Only fair speech.

*Com.* I think 'twill serve, if he  
Can thereto frame his spirit.

*Vol.* He must, and will.  
Prithee now, say you will, and go about it.

*Cor.* Must I go show them my unbarb'd sconce? Must I  
With my base tongue give to my noble heart 100  
A lie that it must bear? Well, I will do 't:  
Yet, were there but this single plot to lose,  
This mould of Marcius, they to dust should grind it  
And throw 't against the wind. To the market-place!  
You have put me now to such a part, which never  
I shall discharge to the life.

*Com.* Come, come, we 'll prompt you.

*Vol.* I prithee now, sweet son, as thou hast said  
My praises made thee first a soldier, so,  
To have my praise for this, perform a part  
Thou hast not done before.

*Cor.* Well, I must do 't: 110  
Away, my disposition, and possess me  
Some harlot's spirit! my throat of war be turn'd,  
Which quired with my drum, into a pipe  
Small as an eunuch, or the virgin voice  
That babies lulis asleep! the smiles of knaves  
Tent in my cheeks, and schoolboys' tears take up  
The glasses of my sight! a beggar's tongue  
Make motion through my lips, and my arm'd knees,  
Who bow'd but in my stirrup, bend like his  
That hath received an alms! I will not do 't, 120  
Lest I surcease to honour mine own truth

And by my body's action teach my mind  
A most inherent baseness.

*Vol.* At thy choice, then:  
To beg of thee, it is my more dishonour  
Than thou of them. Come all to ruin; let  
Thy mother rather feel thy pride than fear  
Thy dangerous stoutness, for I mock at death  
With as big heart as thou. Do as thou list.  
Thy valiantness was mine, thou suck'dst it from me,  
But owe thy pride thyself.

*Cor.* Pray, be content: 130  
Mother, I am going to the market-place;  
Chide me no more. I'll mountebank their loves,  
Cog their hearts from them, and come home beloved  
Of all the trades in Rome. Look, I am going:  
Commend me to my wife. I'll return consul;  
Or never trust to what my tongue can do  
I' the way of flattery further.

*Vol.* Do your will. [*Exit.*]

*Com.* Away! the tribunes do attend you: arm yourself  
To answer mildly; for they are prepared  
With accusations, as I hear, more strong 140  
Than are upon you yet.

*Cor.* The word is 'mildly.' Pray you, let us go;  
Let them accuse me by invention, I  
Will answer in mine honour.

*Men.* Ay, but mildly.

*Cor.* Well, mildly be it then. Mildly! [*Exeunt.*]

SCENE III. *The same. The Forum.*

*Enter SICINIUS and BRUTUS.*

*Bru.* In this point charge him home, that he affects  
Tyrannical power: if he evade us there,  
Enforce him with his envy to the people,



And that the spoil got on the Antiates  
Was ne'er distributed.

*Enter an Ædile.*

What, will he come?

*Æd.* He's coming.

*Bru.* How accompanied?

*Æd.* With old Menenius, and those senators  
That always favour'd him.

*Sic.* Have you a catalogue  
Of all the voices that we have procured  
Set down by the poll?

*Æd.* I have; 'tis ready. 10

*Sic.* Have you collected them by tribes?

*Æd.* I have.

*Sic.* Assemble presently the people hither;  
And when they hear me say 'It shall be so  
I' the right and strength o' the commons,' be it either  
For death, for fine, or banishment, then let them,  
If I say fine, cry 'Fine'; if death, cry 'Death';  
Insisting on the old prerogative  
And power i' the truth o' the cause.

*Æd.* I shall inform them.

*Bru.* And when such time they have begun to cry,  
Let them not cease, but with a din confused 20  
Enforce the present execution  
Of what we chance to sentence.

*Æd.* Very well.

*Sic.* Make them be strong and ready for this hint,  
When we shall hap to give 't them.

*Bru.* Go about it. [*Exit Ædile.*]  
Put him to choler straight: he hath been used  
Ever to conquer, and to have his worth  
Of contradiction: being once chafed, he cannot  
Be rein'd again to temperance; then he speaks  
What's in his heart; and that is there which looks

With us to break his neck.

*Sic.*

Well, here he comes.

30

*Enter CORIOLANUS, MENENIUS, and COMINIUS, with  
Senators and Patricians.*

*Men.* Calmly, I do beseech you.

*Cor.* Ay, as an ostler, that for the poorest piece  
Will bear the 'knave' by the volume. The honour'd gods  
Keep Rome in safety, and the chairs of justice  
Supplied with worthy men! plant love among's!  
Throng our large temples with the shows of peace,  
And not our streets with war!

*First Sen.*

Amen, amen.

*Men.* A noble wish.

*Re-enter Ædile, with Citizens.*

*Sic.* Draw near, ye people.

*Æd.* List to your tribunes. Audience! peace, I say! 40

*Cor.* First, hear me speak.

*Both Tri.*

Well, say. Peace, ho!

*Cor.* Shall I be charged no further than this present?  
Must all determine here?

*Sic.*

I do demand,

If you submit you to the people's voices,  
Allow their officers and are content  
To suffer lawful censure for such faults  
As shall be proved upon you?

*Cor.*

I am content.

*Men.* Lo, citizens, he says he is content:  
The warlike service he has done, consider; think  
Upon the wounds his body bears, which show 50  
Like graves i' the holy churchyard.

*Cor.*

Scratches with briers,  
Scars to move laughter only.

*Men.*

Consider further,  
That when he speaks not like a citizen,

You find him like a soldier : do not take  
His rougher accents for malicious sounds,  
But, as I say, such as become a soldier,  
Rather than envy you.

*Com.* Well, well, no more.

*Cor.* What is the matter  
That being pass'd for consul with full voice,  
I am so dishonour'd that the very hour 60  
You take it off again?

*Sic.* Answer to us.

*Cor.* Say, then : 'tis true, I ought so.

*Sic.* We charge you, that you have contrived to take  
From Rome all season'd office and to wind  
Yourself into a power tyrannical;  
For which you are a traitor to the people.

*Cor.* How! traitor!

*Men.* Nay, temperately; your promise.

*Cor.* The fires i' the lowest hell fold-in the people!  
Call me their traitor! Thou injurious tribune!  
Within thine eyes sat twenty thousand deaths, 70  
In thy hands clutch'd as many millions, in  
Thy lying tongue both numbers, I would say  
'Thou liest' unto thee with a voice as free  
As I do pray the gods.

*Sic.* Mark you this, people?

*Citizens.* To the rock, to the rock with him!

*Sic.* Peace!

We need not put new matter to his charge:  
What you have seen him do and heard him speak,  
Beating your officers, cursing yourselves,  
Opposing laws with strokes and here defying  
Those whose great power must try him; even this, 80  
So criminal and in such capital kind,  
Deserves the extremest death.

*Bru.* But since he hath  
Served well for Rome,—

*Cor.* What do you prate of service?

*Bru.* I talk of that, that know it.

*Cor.* You?

*Men.* Is this the promise that you made your mother?

*Com.* Know, I pray you,—

*Cor.* I'll know no further:

Let them pronounce the steep Tarpeian death,  
Vagabond exile, flaying, pent to linger  
But with a grain a day, I would not buy 90  
Their mercy at the price of one fair word,  
Nor check my courage for what they can give,  
To have 't with saying 'Good morrow.'

*Sic.* For that he has,  
As much as in him lies, from time to time  
Envied against the people, seeking means  
To pluck away their power, as now at last  
Given hostile strokes, and that not in the presence  
Of dreaded justice, but on the ministers  
That do distribute it; in the name o' the people  
And in the power of us the tribunes, we, 100  
Even from this instant, banish him our city,  
In peril of precipitation  
From off the rock Tarpeian, never more  
To enter our Rome gates: i' the people's name,  
I say it shall be so.

*Citizens.* It shall be so, it shall be so; let him away:  
He's banish'd, and it shall be so.

*Com.* Hear me, my masters, and my common friends,—

*Sic.* He's sentenced; no more hearing.

*Com.* Let me speak:  
I have been consul, and can show for Rome 110  
Her enemies' marks upon me. I do love  
My country's good with a respect more tender,  
More holy and profound, than mine own life,  
My dear wife's estimate, her womb's increase,

And treasure of my loins; then if I would  
Speak that,—

*Sic.* We know your dritt: speak what?

*Bru.* There's no more to be said, but he is banish'd,  
As enemy to the people and his country:  
It shall be so.

*Citizens.* It shall be so, it shall be so.

*Cor.* You common cry of curs! whose breath I hate 120  
As reek o' the rotten fens, whose loves I prize  
As the dead carcasses of unburied men  
That do corrupt my air, I banish you;  
And here remain with your uncertainty!  
Let every feeble rumour shake your hearts!  
Your enemies, with nodding of their plumes,  
Fan you into despair! Have the power still  
To banish your defenders; till at length  
Your ignorance, which finds not till it feels,  
Making not reservation of yourselves, 130  
Still your own foes, deliver you as most  
Abated captives to some nation  
That won you without blows! Despising,  
For you, the city, thus I turn my back:  
There is a world elsewhere.

[*Exeunt Coriolanus, Cominius, Menenius, Senators and Patricians.*]

*Æd.* The people's enemy is gone, is gone!

*Citizens.* Our enemy is banish'd! he is gone! Hoo! Hoo!  
[*They all shout, and throw up their caps.*]

*Sic.* Go, see him out at gates, and follow him,  
As he hath follow'd you, with all despite;  
Give him deserved vexation. Let a guard 140  
Attend us through the city.

*Citizens.* Come, come; let's see him out at gates; come.  
The gods preserve our noble tribunes! Come. [*Exeunt.*]

## ACT IV.

SCENE I. *Rome. Before a gate of the city.**Enter* CORIOLANUS, VOLUMNIA, VIRGILIA, MENENIUS,  
COMINIUS, *with the young Nobility of Rome.*

*Cor.* Come, leave your tears: a brief farewell: the beast  
 With many heads butts me away. Nay, mother,  
 Where is your ancient courage? you were used  
 To say extremity was the trier of spirits;  
 That common chances common men could bear;  
 That when the sea was calm all boats alike  
 Show'd mastership in floating; fortune's blows,  
 When most struck home, being gentle wounded, craves  
 A noble cunning: you were used to load me  
 With precepts that would make invincible  
 The heart that conn'd them. — 10

*Vir.* O heavens! O heavens!*Cor.* Nay, I prithee, woman,—*Vol.* Now the red pestilence strike all trades in Rome,  
 And occupations perish!*Cor.* What, what, what!

I shall be loved when I am lack'd. Nay, mother,  
 Resume that spirit, when you were wont to say,  
 If you had been the wife of Hercules,  
 Six of his labours you'd have done, and saved  
 Your husband so much sweat. Cominius,  
 Droop not; adieu. Farewell, my wife, my mother: 20  
 I'll do well yet. Thou old and true Menenius,  
 Thy tears are salter than a younger man's,  
 And venomous to thine eyes. My sometime general,  
 I have seen thee stern, and thou hast oft beheld  
 Heart-hardening spectacles; tell these sad women  
 'Tis fond to wail inevitable strokes,

As 'tis to laugh at 'em. My mother, you wot well  
My hazards still have been your solace: and  
Believe 't not lightly—though I go alone,  
Like to a lonely dragon, that his fen 30  
Makes fear'd and talk'd of more than seen—your son  
Will or exceed the common, or be caught  
With cautelous baits and practice.

*Vol.* My first son,  
Whither wilt thou go? Take good Cominius  
With thee awhile: determine on some course,  
More than a wild exposure to each chance  
That starts i' the way before thee.

*Cor.* O the gods!

*Com.* I'll follow thee a month, devise with thee  
Where thou shalt rest, that thou mayst hear of us,  
And we of thee: so, if the time thrust forth 40  
A cause for thy repeal, we shall not send  
O'er the vast world to seek a single man,  
And lose advantage, which doth ever cool  
I' the absence of the needer.

*Cor.* Fare ye well:  
Thou hast years upon thee; and thou art too full  
Of the wars' surfeits, to go rove with one  
That's yet unbruised: bring me but out at gate.  
Come, my sweet wife, my dearest mother, and  
My friends of noble touch, when I am forth,  
Bid me farewell, and smile. I pray you, come. 50  
While I remain above the ground, you shall  
Hear from me still, and never of me aught  
But what is like me formerly.

*Men.* That's worthily  
As any ear can hear. Come, let's not weep.  
If I could shake off but one seven years  
From these old arms and legs, by the good gods,  
I'd with thee every foot.

*Cor.* Give me thy hand:  
Come.

[*Exeunt.*]

SCENE II. *The same. A street near the gate.*

*Enter SICINIUS, BRUTUS, and an Ædile.*

*Sic.* Bid them all home; he's gone, and we'll no further.  
The nobility are vex'd, whom we see have sided  
In his behalf.

*Bru.* Now we have shown our power,  
Let us seem humbler after it is done  
Than when it was a-doing.

*Sic.* Bid them home:  
Say their great enemy is gone, and they  
Stand in their ancient strength.

*Bru.* Dismiss them home.

*[Exit Ædile.]*

Here comes his mother.

*Enter VOLUMNIA, VIRGILIA, and MENENIUS.*

*Sic.* Let's not meet her.

*Bru.* Why?

*Sic.* They say she's mad.

9

*Bru.* They have ta'en note of us: keep on your way.

*Vol.* O, ye're well met: the hoarded plague o' the gods  
Requite your love!

*Men.* Peace, peace; be not so loud.

*Vol.* If that I could for weeping, you should hear,—  
Nay, and you shall hear some. *[To Brutus]* Will you be gone?

*Vir.* *[To Sicinius]* You shall stay too: I would I had the  
power

To say so to my husband.

*Sic.* Are you mankind?

*Vol.* Ay, fool; is that a shame? Note but this fool.  
Was not a man my father? Hadst thou foxship  
To banish him that struck more blows for Rome  
Than thou hast spoken words?



*Sic.* O blessed heavens! 20

*Vol.* Moe noble blows than ever thou wise words;  
And for Rome's good. I'll tell thee what; yet go:  
Nay, but thou shalt stay too: I would my son  
Were in Arabia, and thy tribe before him,  
His good sword in his hand.

*Sic.* What then?

*Vir.* What then!  
He 'ld make an end of thy posterity.

*Vol.* Bastards and all.  
Good man, the wounds that he does bear for Rome!

*Men.* Come, come, peace.

*Sic.* I would he had continued to his country 30  
As he began, and not unknit himself  
The noble knot he made.

*Bru.* I would he had.

*Vol.* 'I would he had!' 'Twas you incensed the rabble:  
Cats, that can judge as fitly of his worth  
As I can of those mysteries which heaven  
Will not have earth to know.

*Bru.* Pray, let us go.

*Vol.* Now, pray, sir, get you gone:  
You have done a brave deed. Ere you go, hear this:  
As far as doth the Capitol exceed  
The meanest house in Rome, so far my son— 40  
This lady's husband here, this, do you see?—  
Whom you have banish'd, does exceed you all.

*Bru.* Well, well, we'll leave you.

*Sic.* Why stay we to be baited  
With one that wants her wits?

*Vol.* Take my prayers with you.  
[*Exeunt Tribunes.*]

I would the gods had nothing else to do  
But to confirm my curses! Could I meet 'em  
But once a-day, it would unclog my heart  
Of what lies heavy to't.

*Men.* You have told them home;  
And, by my troth, you have cause. You'll sup with me?

*Vol.* Anger's my meat; I sup upon myself, 50  
And so shall starve with feeding. Come, let's go:

Leave this faint puling, and lament as I do,  
In anger, Juno-like. Come, come, come. [*Exeunt.*]

*Men.* Fie, fie, fie! [*Exit.*]

SCENE III. *A highway between Rome and Antium.*

*Enter a Roman and a Volsee, meeting.*

*Rom.* I know you well, sir, and you know me: your name, I think, is Adrian.

*Vol.* It is so, sir: truly, I have forgot you.

*Rom.* I am a Roman; and my services are, as you are, against 'em: know you me yet?

*Vol.* Nicanor? no.

*Rom.* The same, sir.

*Vol.* You had more beard when I last saw you; but your favour is well appeared by your tongue. What's the news in Rome? I have a note from the Volscian state, to find you out there: you have well saved me a day's journey.

*Rom.* There hath been in Rome strange insurrections; the people against the senators, patricians, and nobles. 13

*Vol.* Hath been! is it ended, then? Our state thinks not so: they are in a most warlike preparation, and hope to come upon them in the heat of their division.

*Rom.* The main blaze of it is past, but a small thing would make it flame again: for the nobles receive so to heart the banishment of that worthy Coriolanus, that they are in a ripe aptness to take all power from the people and to pluck from them their tribunes for ever. This lies glowing, I can tell you, and is almost mature for the violent breaking out.

*Vol.* Coriolanus banished! 23

*Rom.* Banished, sir.

*Vols.* You will be welcome with this intelligence, Nicanor.

*Rom.* The day serves well for them now. I have heard it said, the fittest time to corrupt a man's wife is when she's fallen out with her husband. Your noble Tullus Aufidius will appear well in these wars, his great opposer, Coriolanus, being now in no request of his country. 30

*Vols.* He cannot choose. I am most fortunate, thus accidentally to encounter you: you have ended my business, and I will merrily accompany you home.

*Rom.* I shall, between this and supper, tell you most strange things from Rome; all tending to the good of their adversaries. Have you an army ready, say you?

*Vols.* A most royal one; the centurions and their charges, distinctly billeted, already in the entertainment, and to be on foot at an hour's warning.

*Rom.* I am joyful to hear of their readiness, and am the man, I think, that shall set them in present action. So, sir, heartily well met, and most glad of your company. 42

*Vols.* You take my part from me, sir; I have the most cause to be glad of yours.

*Rom.* Well, let us go together. [Exeunt.]

SCENE IV. *Antium. Before Aufidius's house.*

*Enter CORIOLANUS in mean apparel, disguised and muffled.*

*Cor.* A goodly city is this Antium. City,  
'Tis I that made thy widows: many an heir  
Of these fair edifices 'fore my wars  
Have I heard groan and drop: then know me not,  
Lest that thy wives with spits, and boys with stones  
In puny battle slay me.

*Enter a Citizen.*

Save you, sir.

*Cit.* And you.

*Cor.* Direct me, if it be your will,  
Where great Aufidius lies: is he in Antium?

*Cit.* He is, and feasts the nobles of the state  
At his house this night.

*Cor.* Which is his house, beseech you? 10

*Cit.* This, here before you.

*Cor.* Thank you, sir: farewell.

[*Exit Citizen.*]

O world, thy slippery turns! Friends now fast sworn,  
Whose double bosoms seem to wear one heart,  
Whose hours, whose bed, whose meal, and exercise,  
Are still together, who twin, as 'twere, in love  
Unseparable, shall within this hour,  
On a dissension of a doit, break out  
To bitterest enmity: so, fellest foes,  
Whose passions and whose plots have broke their sleep  
To take the one the other, by some chance, 20  
Some trick not worth an egg, shall grow dear friends,  
And interjoin their issues. So with me:  
My birth-place hate I, and my love's upon  
This enemy town. I'll enter: if he slay me,  
He does fair justice: if he give me way,  
I'll do his country service. [Exit.]

SCENE V. *The same. A hall in Aufidius's house.*

*Music within. Enter a Servingman.*

*First Serv.* Wine, wine, wine! What service is here!  
I think our fellows are asleep. [Exit.]

*Enter a second Servingman.*

*Sec. Serv.* Where's Cotsus? my master calls for him.  
Cotsus! [Exit.]

*Enter CORIOLANUS.*

*Cor.* A goodly house: the feast smells well; but I  
Appear not like a guest.

*Re-enter the first Servingman.*

*First Serv.* What wou'd you have, friend? whence are you?  
Here's no place for you: pray, go to the door. [Exit.]

Cor. I have deserved no better entertainment,  
In being Coriolanus.

10

*Re-enter second Servingman.*

Sec. Serv. Whence are you, sir? Has the porter his eyes in his head, that he gives entrance to such companions? Pray, get you out.

Cor. Away!

Sec. Serv. 'Away'! get you away.

Cor. Now thou'rt troublesome.

Sec. Serv. Are you so brave? I'll have you talked with anon.

*Enter a third Servingman. The first meets him.*

Third Serv. What fellow's this?

First Serv. A strange one as ever I looked on: I cannot get him out o' the house: prithee, call my master to him. 21

*[Retires.]*

Third Serv. What have you to do here, fellow? Pray you, avoid the house.

Cor. Let me but stand: I will not hurt your hearth.

Third Serv. What are you?

Cor. A gentleman.

Third Serv. A marvellous poor one.

Cor. True, so I am.

Third Serv. Pray you, poor gentleman, take up some other station; here's no place for you; pray you, avoid: come. 31

Cor. Follow your function, go, and batten on cold bits.

*[Pushes him away from him.]*

Third Serv. What, you will not? Prithee, tell my master what a strange guest he has here.

Sec. Serv. And I shall.

*[Exit.]*

Third Serv. Where dwellest thou?

Cor. Under the canopy.

Third Serv. Under the canopy!

*Cor.* Ay.

*Third Serv.* Where's that?

40

*Cor.* I' the city of kites and crows.

*Third Serv.* I' the city of kites and crows! What an ass it is! Then thou dwellest with daws too?

*Cor.* No, I serve not thy master.

*Third Serv.* How, sir! do you meddle with my master?

*Cor.* Ay; 'tis an honest service than to meddle with thy mistress.

Thou pratest, and pratest; serve with thy trencher, hence!  
[Beats him away. Exit third Servingman.]

*Enter AUFIDIUS with the second Servingman.*

*Auf.* Where is this fellow?

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*Sec. Serv.* Here, sir: I'd have beaten him like a dog, but for disturbing the lords within. [Retires.]

*Auf.* Whence comest thou? what wouldst thou? thy name?

Why speak'st not? speak, man: what's thy name?

*Cor.* [Unmuffling] If, Tullus,  
Not yet thou knowest me, and, seeing me, dost not  
Think me for the man I am, necessity  
Commands me name myself.

*Auf.* What is thy name?

*Cor.* A name unmusical to the Volscians' ears,  
And harsh in sound to thine.

*Auf.* Say, what's thy name?  
Thou hast a grim appearance, and thy face  
Bears a command in't: though thy tackle's torn, 60  
Thou show'st a noble vessel: what's thy name?

*Cor.* Prepare thy brow to frown: know'st thou me yet?

*Auf.* I know thee not: thy name?

*Cor.* My name is Caius Marcius, who hath done  
To thee particularly, and to all the Volsces,  
Great hurt and mischief; thereto witness may

My surname, Coriolanus: the painful service,  
 The extreme dangers and the drops of blood  
 Shed for my thankless country are requited  
 But with that surname; a good memory, 70  
 And witness of the malice and displeasure  
 Which thou shouldst bear me: only that name remains;  
 The cruelty and envy of the people,  
 Permitted by our dastard nobles, who  
 Have all forsook me, hath devour'd the rest;  
 And suffer'd me by the voice of slaves to be  
 Hoop'd out of Rome. Now this extremity  
 Hath brought me to thy hearth; not out of hope—  
 Mistake me not—to save my life; for if  
 I had fear'd death, of all the men i' the world 80  
 I would have 'voided thee; but in mere spite,  
 To be full quit of those my banishers,  
 Stand I before thee here. Then if thou hast  
 A heart of wreak in thee, that wilt revenge  
 Thine own particular wrongs, and stop those maims  
 Of shame seen through thy country, speed thee straight,  
 And make my misery serve thy turn: so use it  
 That my revengeful services may prove  
 As benefits to thee; for I will fight  
 Against my canker'd country with the spleen 90  
 Of all the under fiends. But if so be  
 Thou darest not this, and that to prove more fortunes  
 Thou'rt tired, then, in a word, I also am  
 Longer to live most weary, and present  
 My throat to thee and to thy ancient malice;  
 Which not to cut would show thee but a fool,  
 Since I have ever follow'd thee with hate,  
 Drawn tuns of blood out of thy country's breast,  
 And cannot live but to thy shame, unless  
 It be to do thee service.

*Auf.*

O Marcius, Marcius!

100

Each word thou hast spoke hath weeded from my heart  
 A root of ancient envy. If Jupiter  
 Should from yond cloud speak divine things,

And say 'Tis true,' I'd not believe them more  
 Than thee, all noble Marcius. Let me twine  
 Mine arms about that body, where against  
 My grained ash an hundred times hath broke,  
 And scarr'd the moon with splinters: here I clip  
 The anvil of my sword, and do contest  
 As hotly and as nobly with thy love, 110  
 As ever in ambitious strength I did  
 Contend against thy valour. Know thou first,  
 I loved the maid I married; never man  
 Sigh'd truer breath; but that I see thee here,  
 Thou noble thing! more dances my rapt heart  
 Than when I first my wedded mistress saw  
 Bestride my threshold. Why, thou Mars! I tell thee,  
 We have a power on foot; and I had purpose  
 Once more to hew thy target from thy brawn,  
 Or lose mine arm for't: thou hast beat me out 120  
 Twelve several times, and I have nightly since  
 Dreamt of encounters 'twixt thyself and me;  
 We have been down together in my sleep,  
 Unbuckling helms, fisting each other's throat,  
 And waked half dead with nothing. Worthy Marcius,  
 Had we no other quarrel else to Rome, but that  
 Thou art thence banish'd, we would muster all  
 From twelve to seventy, and pouring war  
 Into the bowels of ungrateful Rome,  
 Like a bold flood o'er-beat. O, come, go in, 130  
 And take our friendly senators by the hands;  
 Who now are here, taking their leaves of me,  
 Who am prepared against your territories,  
 Though not for Rome itself.

*Cor.*

You bless me, gods!

*Auf.* Therefore, most absolute sir, if thou wilt have  
 The leading of thine own revenges, take  
 The one half of my commission; and set down—  
 As best thou art experienced, since thou know'st  
 Thy country's strength and weakness,—thine own ways;



Whether to knock against the gates of Rome, 140  
 Or rudely visit them in parts remote,  
 To fright them, ere destroy. But come in:  
 Let me commend thee first to those that shall  
 Say yea to thy desires. A thousand welcomes!  
 And more a friend than e'er an enemy;  
 Yet, Marcius, that was much. Your hand: most welcome!

[*Exeunt Coriolanus and Aufidius. The two Servants  
 come forward.*]

*First Serv.* Here's a strange alteration!

*Sec. Serv.* By my hand, I had thought to have stricken  
 him with a cudgel; and yet my mind gave me his clothes  
 made a false report of him. 150

*First Serv.* What an arm he has! he turned me about  
 with his finger and his thumb, as one would set up a  
 top.

*Sec. Serv.* Nay, I knew by his face that there was some-  
 thing in him: he had, sir, a kind of face, methought,—I  
 cannot tell how to term it.

*First Serv.* He had so; looking as it were—would I  
 were hanged, but I thought there was more in him than  
 I could think.

*Sec. Serv.* So did I, I'll be sworn: he is simply the rarest  
 man i' the world. 161

*First Serv.* I think he is: but a greater soldier than he,  
 you wot one.

*Sec. Serv.* Who, my master?

*First Serv.* Nay, it's no matter for that.

*Sec. Serv.* Worth six on him.

*First Serv.* Nay, not so neither: but I take him to be  
 the greater soldier.

*Sec. Serv.* Faith, look you, one cannot tell how to say  
 that: for the defence of a town, our general is excellent. 170

*First Serv.* Ay, and for an assault too.

*Re-enter third Servingman.*

*Third Serv.* O slaves, I can tell you news,—news, you rascals!

*First and Sec. Serv.* What, what, what? let's partake.

*Third Serv.* I would not be a Roman, of all nations; I had as lieve be a condemned man.

*First and Sec. Serv.* Wherefore? wherefore?

*Third Serv.* Why, here's he that was wont to thwack our general, Caius Marcius.

*First Serv.* Why do you say 'thwack our general'? 180

*Third Serv.* I do not say 'thwack our general'; but he was always good enough for him.

*Sec. Serv.* Come, we are fellows and friends: he was ever too hard for him; I have heard him say so himself.

*First Serv.* He was too hard for him directly, to say the troth on't: before Corioli he scotched him and notched him like a carbonado.

*Sec. Serv.* An he had been cannibally given, he might have broiled and eaten him too.

*First Serv.* But, more of thy news? 190

*Third Serv.* Why, he is so made on here within, as if he were son and heir to Mars; set at upper end o' the table; no question asked him by any of the senators, but they stand bald before him. Our general himself makes a mistress of him; sanctifies himself with's hand, and turns up the white o' the eye to his discourse. But the bottom of the news is, our general is cut i' the middle and but one half of what he was yesterday; for the other has half, by the entreaty and grant of the whole table. He'll go, he says, and sowl the porter of Rome gates by the ears: he will mow all down before him, and leave his passage polled. 201

*Sec. Serv.* And he's as like to do't as any man I can imagine.

*Third Serv.* Do't! he will do't; for, look you, sir, he has as many friends as enemies: which friends, sir, as it were,

durst not, look you, sir, show themselves, as we term it, his friends whilst he 's in directitude.

*First Serv.* Directitude! what 's that?

*Third Serv.* But when they shall see, sir, his crest up again, and the man in blood, they will out of their burrows, like conies after rain, and revel all with him. 211

*First Serv.* But when goes this forward?

*Third Serv.* To-morrow; to-day; presently; you shall have the drum struck up this afternoon: 'tis, as it were, a parcel of their feast, and to be executed ere they wipe their lips.

*Sec. Serv.* Why, then we shall have a stirring world again. This peace is nothing, but to rust iron, increase tailors, and breed ballad-makers.

*First Serv.* Let me have war, say I; it exceeds peace as far as day does night; it 's spritely, waking, audible, and full of vent. Peace is a very apoplexy, lethargy; mulled, deaf, sleepy, insensible; a getter of more bastard children than war 's a destroyer of men. 223

*Sec. Serv.* 'Tis so: and as war, in some sort, may be said to be a ravisher, so it cannot be denied but peace is a great maker of cuckolds.

*First Serv.* Ay, and it makes men hate one another.

*Third Serv.* Reason; because they then less need one another. The wars for my money. I hope to see Romans as cheap as Volscians. They are rising, they are rising. 230

*First and Sec. Serv.* In, in, in, in! [Exeunt. 230]

SCENE VI. *Rome. A public place.*

*Enter the two Tribunes, SICINIUS and BRUTUS.*

*Sic.* We hear not of him, neither need we fear him;  
His remedies are tame i' the present peace  
And quietness of the people, which before  
Were in wild hurry. Here do we make his friends  
Blush that the world goes well, who rather had,

Though they themselves did suffer by 't, behold  
 Dissentious numbers pestering streets than see  
 Our tradesmen singing in their shops, and going  
 About their functions friendly.

*Bru.* We stood to 't in good time.

*Enter MENENIUS.*

Is this Menenius? 10

*Sic.* 'Tis he, 'tis he: O, he is grown most kind of late.  
 Hail, sir!

*Men.* Hail to you both!

*Sic.* Your Coriolanus is not much miss'd,  
 But with his friends: the commonwealth doth stand,  
 And so would do, were he more angry at it.

*Men.* All's well; and might have been much better, if  
 He could have temporized.

*Sic.* Where is he, hear you?

*Men.* Nay, I hear nothing: his mother and his wife  
 Hear nothing from him. 20

*Enter three or four Citizens.*

*Citizens.* The gods preserve you both!

*Sic.* God-den, our neighbours.

*Bru.* God-den to you all, god-den to you all.

*First Cit.* Ourselves, our wives, and children, on our knees,  
 Are bound to pray for you both.

*Sic.* Live, and thrive!

*Bru.* Farewell, kind neighbours: we wish'd Coriolanus  
 Had loved you as we did.

*Citizens.* Now the gods keep you!

*Both Tri.* Farewell, farewell. [*Exeunt Citizens.*]

*Sic.* This is a happier and more comely time  
 Than when these fellows ran about the streets,  
 Crying confusion.

*Bru.* Caius Marcius was—  
 A worthy officer i' the war, but insolent,

O'recome with pride, ambitious past all thinking,  
Self-loving,—

*Sic.* And affecting one sole throne,  
Without assistance.

*Men.* I think not so.

*Sic.* We should by this, to all our lamentation,  
If he had gone forth consul, found it so.

*Bru.* The gods have well prevented it, and Rome  
Sits safe and still without him.

*Enter an Ædile.*

*Æd.* Worthy tribunes,  
There is a slave, whom we have put in prison,  
Reports, the Volsees with two several powers  
Are enter'd in the Roman territories,  
And with the deepest malice of the war  
Destroy what lies before 'em.

40

*Men.* 'Tis Aufidius,  
Who, hearing of our Marcius' banishment,  
Thrusts forth his horns again into the world;  
Which were inshell'd when Marcius stood for Rome,  
And durst not once peep out.

*Sic.* Come, what talk you of Marcius?

*Bru.* Go see this rumourer whipp'd. It cannot be  
The Volsees dare break with us.

*Men.* Cannot be!

50

We have record that very well it can,  
And three examples of the like hath been  
Within my age. But reason with the fellow,  
Before you punish him, where he heard this,  
Lest you shall chance to whip your information,  
And beat the messenger who bids beware  
Of what is to be dreaded.

*Sic.* Tell not me:  
I know this cannot be.

*Bru.* Not possible.

*Enter a Messenger.*

*Mess.* The nobles in great earnestness are going  
All to the senate-house: some news is come 60  
That turns their countenances.

*Sic.* 'Tis this slave;  
Go whip him 'fore the people's eyes: his raising;  
Nothing but his report.

*Mess.* Yes, worthy sir,  
The slave's report is seconded; and more,  
More fearful, is deliver'd.

*Sic.* What more fearful?

*Mess.* It is spoke freely out of many mouths—  
How probable I do not know—that Marcus,  
Join'd with Aufidius, leads a power 'gainst Rome,  
And vows revenge as spacious as between  
The young'st and oldest thing.

*Sic.* This is most likely! 70

*Bru.* Raised only, that the weaker sort may wish  
Good Marcus home again.

*Sic.* The very trick on 't.

*Men.* This is unlikely:  
He and Aufidius can no more atone  
Than violentest contrariety.

*Enter a second Messenger.*

*Sec. Mess.* You are sent for to the senate:  
A fearful army, led by Caius Marcus  
Associated with Aufidius, rages  
Upon our territories; and have already  
O'erborne their way, consumed with fire, and took  
What lay before them. 80

*Enter COMINIUS.*

*Com.* O, you have made good work!

*Men.* What news? what news?

*Com.* You have help to ravish your own daughters and

To melt the city leads upon your pates,  
To see your wives dishonour'd to your noses,—

*Men.* What 's the news? what 's the news?

*Com.* Your temples burned in their cement, and  
Your franchises, whereon you stood, confined  
Into an auger's bore.

*Men.* Pray now, your news?  
You have made fair work, I fear me.—Pray, your news?—  
If Marcius should be join'd with Volscians,—

*Com.* If! 91  
He is their god: he leads them like a thing—  
Made by some other deity than nature,  
That shapes man better; and they follow him,  
Against us brats, with no less confidence  
Than boys pursuing summer butterflies,  
Or butchers killing flies.

*Men.* You have made good work,  
You and your apron-men; you that stood so much  
Upon the voice of occupation and  
The breath of garlic-eaters! 100

*Com.* He'll shake your Rome about your ears.

*Men.* As Hercules did shake down mellow fruit,  
You have made fair work!

*Bru.* But is this true, sir?

*Com.* Ay; and you'll look pale  
Before you find it other. All the regions  
Do smilingly revolt; and who resist  
Are mock'd for valiant ignorance,  
And perish constant fools. Who is't can blame him?  
Your enemies and his find something in him.

*Men.* We are all undone, unless 110  
The noble man have mercy.

*Com.* Who shall ask it?  
The tribunes cannot do't for shame; the people  
Deserve such pity of him as the wolf

Does of the shepherds: for his best friends, if they  
Should say 'Be good to Rome,' they charged him even  
As those should do that had deserved his hate,  
And therein show'd like enemies.

*Men.* 'Tis true:  
If he were putting to my house the brand  
That should consume it, I have not the face  
To say 'Beseech you, cease.' You have made fair hands,  
You and your crafts! you have crafted fair!

*Com.* You have brought  
A trembling upon Rome, such as was never 122  
So incapable of help.

*Both Tri.* Say not we brought it.

*Men.* How! Was it we? we loved him: but, like beasts  
And cowardly nobles, gave way unto your clusters,  
Who did hoot him out o' the city.

*Com.* But I fear  
They'll roar him in again. Tullus Aufidius,  
The second name of men, obeys his points  
As if he were his officer: desperation  
Is all the policy, strength and defence, 130  
That Rome can make against them.

*Enter a troop of Citizens.*

*Men.* Here come the clusters.  
And is Aufidius with him? You are they  
That made the air unwholesome, when you cast  
Your stinking greasy caps in hooting at  
Coriolanus' exile. Now he's coming;  
And not a hair upon a soldier's head  
Which will not prove a whip: as many coxcombs  
As you threw caps up will he tumble down,  
And pay you for your voices. 'Tis no matter;  
If he could burn us all into one coal, 140  
We have deserved it.

*Citizens.* Faith, we hear fearful news.



*First Cit.* For mine own part,  
When I said, banish him, I said, 'twas pity.

*Sec. Cit.* And so did I.

*Third Cit.* And so did I; and, to say the truth, so did  
very many of us: that we did, we did for the best; and  
though we willingly consented to his banishment, yet it was  
against our will.

*Com.* Ye're goodly things, you voices!

*Men.* You have made good work,  
You and your cry! Shall's to the Capitol? 150

*Com.* O, ay, what else? [*Exeunt Cominius and Menenius.*]

*Sic.* Go, masters, get you home; be not dismay'd:  
These are a side that would be glad to have  
This true which they so seem to fear. Go home,  
And show no sign of fear.

*First Cit.* The gods be good to us! Come, masters, let's  
home. I ever said we were i' the wrong when we ban-  
ished him.

*Sec. Cit.* So did we all. But, come, let's home. [*Exeunt Citizens.*]

*Bru.* I do not like this news. 160

*Sic.* Nor I.

*Bru.* Let's to the Capitol. Would half my wealth  
Would buy this for a lie!

*Sic.* Pray, let us go. [*Exeunt.*]

SCENE VII. *A camp, at a small distance from Rome.*

*Enter AUFIDIUS with his Lieutenant.*

*Auf.* Do they still fly to the Roman?

*Lieu.* I do not know what witchcraft's in him, but  
Your soldiers use him as the grace 'fore meat,  
Their talk at table, and their thanks at end;  
And you are darken'd in this action, sir,  
Even by your own.

*Auf.* I cannot help it now,  
 Unless, by using means, I lame the foot  
 Of our design. He bears himself more proudlier,  
 Even to my person, than I thought he would  
 When first I did embrace him: yet his nature  
 In that's no changeling; and I must excuse  
 What cannot be amended.

10

*Lieu.* Yet I wish, sir,—  
 I mean for your particular,—you had not  
 Join'd in commission with him; but either had borne  
 The action of yourself, or else to him  
 Had left it solely.

*Auf.* I understand thee well; and be thou sure,  
 When he shall come to his account, he knows not  
 What I can urge against him. Although it seems,  
 And so he thinks, and is no less apparent  
 To the vulgar eye, that he bears all things fairly,  
 And shows good husbandry for the Volscian state,  
 Fights dragon-like, and does achieve as soon  
 As draw his sword, yet he hath left undone  
 That which shall break his neck or hazard mine,  
 Whene'er we come to our account.

20

*Lieu.* Sir, I beseech you, think you he'll carry Rome?

*Auf.* All places yield to him ere he sits down;—  
 And the nobility of Rome are his:  
 The senators and patricians love him too:  
 The tribunes are no soldiers: and their people  
 Will be as rash in the repeal, as hasty  
 To expel him thence. I think he'll be to Rome  
 As is the osprey to the fish, who takes it  
 By sovereignty of nature. First he was  
 A noble servant to them; but he could not  
 Carry his honours even: whether 'twas pride,  
 Which out of daily fortune ever taints  
 The happy man; whether defect of judgement,  
 To fail in the disposing of those chances  
 Which he was lord of; or whether nature,

30

40

Not to be other than one thing, not moving  
 From the casque to the cushion, but commanding peace  
 Even with the same austerity and garb  
 As he controll'd the war; but one of these—  
 As he hath spices of them all, not all,  
 For I dare so far free him—made him fear'd,  
 So hated, and so banish'd: but he has a merit,  
 To choke it in the utterance. So our virtues  
 Lie in the interpretation of the time: 50  
 And power, unto itself most commendable,  
 Hath not a tomb so evident as a chair  
 To extol what it hath done.  
 One fire drives out one fire; one nail, one nail;  
 Rights by rights fouler, strengths by strengths do fail.  
 Come, let's away. When, Caius, Rome is thine,  
 Thou art poor 'st of all: then shortly art thou mine.  
 [Exeunt.]

## ACT V.

SCENE I. *Rome. A public place.*

*Enter MENENIUS, COMINIUS, SICINIUS, and BRUTUS, the  
 two Tribunes, with others.*

*Men.* No, I'll not go: you hear what he hath said  
 Which was sometime his general, who loved him  
 In a most dear particular. He call'd me father:  
 But what o' that? Go, you that banish'd him;  
 A mile before his tent fall down, and knee  
 The way into his mercy: nay, if he coy'd  
 To hear Cominius speak, I'll keep at home.

*Com.* He would not seem to know me.

*Men.* Do you hear?

*Com.* Yet one time he did call me by my name:  
 I urged our old acquaintance, and the drops 10  
 That we have bled together. 'Coriolanus'

He would not answer to: forbid all names;  
He was a kind of nothing, titleless,  
Till he had forged himself a name o' the fire  
Of burning Rome.

*Men.* Why, so: you have made good work!  
A pair of tribunes that have rack'd for Rome,  
To make coals cheap,—a noble memory!

*Com.* I minded him how royal 'twas to pardon  
When it was less expected: he replied,  
It was a bare petition of a state  
To one whom they had punish'd.

20

*Men.* Very well:  
Could he say less?

*Com.* I offer'd to awaken his regard  
For's private friends: his answer to me was,  
He could not stay to pick them in a pile  
Of noisome musty chaff: he said 'twas folly,  
For one poor grain or two, to leave unburnt,  
And still to nose the offence.

*Men.* For one poor grain or two!  
I am one of those; his mother, wife, his child,  
And this brave fellow too, we are the grains;  
You are the musty chaff; and you are smelt  
Above the moon: we must be burnt for you.

30

*Sic.* Nay, pray, be patient: if you refuse your aid  
In this so never-needed help, yet do not  
Upbraid's with our distress. But, sure, if you  
Would be your country's pleader, your good tongue,  
More than the instant army we can make,  
Might stop our countryman.

*Men.* No, I'll not meddle.

*Sic.* Pray you, go to him.

*Men.* What should I do?

*Bru.* Only make trial what your love can do  
For Rome, towards Marcius.

40

*Men.* Well, and say that Marcius

Return me, as Cominius is return'd,  
Unheard; what then?  
But as a discontented friend, grief-shot  
With his unkindness? say't be so?

*Sic.* Yet your good will  
Must have that thanks from Rome, after the measure  
As you intended well.

*Men.* I'll undertake 't:  
I think he'll hear me. Yet, to bite his lip  
And hum at good Cominius, much unhearts me.  
He was not taken well: he had not dined: 50  
The veins unfill'd, our blood is cold, and then  
We pout upon the morning, are unapt  
To give or to forgive: but when we have stuff'd  
These pipes and these conveyances of our blood  
With wine and feeding, we have suppler souls  
Than in our priest-like fasts: therefore I'll watch him  
Till he be dieted to my request,  
And then I'll set upon him.

*Bru.* You know the very road into his kindness,  
And cannot lose your way.

*Men.* Good faith, I'll prove him, 60  
Speed how it will. I shall ere long have knowledge  
Of my success. [*Exit.*]

*Com.* He'll never hear him.

*Sic.* Not?

*Com.* I tell you he does sit in gold, his eye  
Red as 'twould burn Rome; and his injury  
The gaoler to his pity. I kneel'd before him;  
'Twas very faintly he said 'Rise'; dismiss'd me  
Thus, with his speechless hand: what he would do,  
He sent in writing after me; what he would not,  
Bound with an oath to yield to his conditions:  
So that all hope is vain, 70  
Unless his noble mother, and his wife;  
Who, as I hear, mean to solicit him

For mercy to his country. Therefore, let's hence,  
And with our fair entreaties haste them on. [*Exeunt.*]

SCENE II. *Entrance of the Volscian camp before Rome. Two  
Sentinels on guard.*

*Enter to them, MENENIUS.*

*First Sent.* Stay: whence are you?

*Sec. Sent.* Stand, and go back.

*Men.* You guard like men; 'tis well: but, by your leave,  
I am an officer of state, and come  
To speak with Coriolanus.

*First Sent.* From whence?

*Men.* From Rome.

*First Sent.* You may not pass, you must return: our  
general  
Will no more hear from thence.

*Sec. Sent.* You'll see your Rome embraced with fire before  
You'll speak with Coriolanus.

*Men.* Good my friends,  
If you have heard your general talk of Rome,  
And of his friends there, it is lots to blanks, 10  
My name hath touch'd your ears: it is Menenius.

*First Sent.* Be it so; go back: the virtue of your name  
Is not here passable.

*Men.* I tell thee, fellow,  
Thy general is my lover: I have been  
The book of his good acts, whence men have read  
His fame unparallel'd, haply amplified;  
For I have ever verified my friends,  
Of whom he's chief, with all the size that verity  
Would without lapsing suffer: nay, sometimes,  
Like to a bowl upon a subtle ground, 20  
I have tumbled past the throw; and in his praise  
Have almost stamp'd the leasing: therefore, fellow,  
I must have leave to pass.

*First Sent.* Faith, sir, if you had told as many lies in his behalf as you have uttered words in your own, you should not pass here; no, though it were as virtuous to lie as to live chastely. Therefore, go back.

*Men.* Prithee, fellow, remember my name is Menenius, always factionary on the party of your general.

*Sec. Sent.* Howsoever you have been his liar, as you say you have, I am one that, telling true under him, must say, you cannot pass. Therefore, go back. 30

*Men.* Has he dined, canst thou tell? for I would not speak with him till after dinner.

*First Sent.* You are a Roman, are you?

*Men.* I am, as thy general is.

*First Sent.* Then you should hate Rome, as he does. Can you, when you have pushed out your gates the very defender of them, and, in a violent popular ignorance, given your enemy your shield, think to front his revenges with the easy groans of old women, the virginal palms of your daughters, or with the palsied intercession of such a decayed dotant as you seem to be? Can you think to blow out the intended fire your city is ready to flame in, with such weak breath as this? No, you are deceived; therefore, back to Rome, and prepare for your execution: you are condemned, our general has sworn you out of reprieve and pardon. 45

*Men.* Sirrah, if thy captain knew I were here, he would use me with estimation.

*First Sent.* Come, my captain knows you not.

*Men.* I mean, thy general.

*First Sent.* My general cares not for you. Back, I say, go; lest I let forth your half-pint of blood; back,—that's the utmost of your having: back. 52

*Men.* Nay, but, fellow, fellow,—

*Enter CORIOLANUS and AUFIDIUS.*

*Cor.* What's the matter?

*Men.* Now, you companion, I'll say an errand for you: you shall know now that I am in estimation; you shall perceive that a Jack guardant cannot office me from my son Coriolanus: guess, but by my entertainment with him, if thou standest not i' the state of hanging, or of some death more long in spectatorship, and crueller in suffering; behold now presently, and swoon for what's to come upon thee. [*To Coriolanus.*] The glorious gods sit in hourly synod about thy particular prosperity, and love thee no worse than thy old father Menenius does! O my son, my son! thou art preparing fire for us; look thee, here's water to quench it. I was hardly moved to come to thee; but being assured none but myself could move thee, I have been blown out of your gates with sighs; and conjure thee to pardon Rome, and thy petitionary countrymen. The good gods assuage thy wrath, and turn the dregs of it upon this varlet here,—this, who, like a block, hath denied my access to thee.

72

*Cor.* Away!

*Men.* How! away!

*Cor.* Wife, mother, child, I know not. My affairs  
Are servanted to others: though I owe  
My revenge properly, my remission lies  
In Volscian breasts. That we have been familiar,  
Ingrate forgetfulness shall poison, rather  
Than pity note how much. Therefore, be gone. 80  
Mine ears against your suits are stronger than  
Your gates against my force. Yet, for I loved thee,  
Take this along; I writ it for thy sake, [*Gives a letter.*]  
And would have sent it. Another word, Menenius,  
I will not hear thee speak. This man, Aufidius,  
Was my beloved in Rome: yet thou behold'st!

*Auf.* You keep a constant temper.

[*Exeunt Coriolanus and Aufidius.*]

*First Sen.* Now, sir, is your name Menenius?

*Sec. Sen.* 'Tis a spell, you see, of much power: you know the way home again.

90



*First Sen.* Do you hear how we are shent for keeping your greatness back?

*Sec. Sen.* What cause, do you think, I have to swoon?

*Men.* I neither care for the world nor your general: for such things as you, I can scarce think there's any, ye're so slight. He that hath a will to die by himself fears it not from another: let your general do his worst. For you, be that you are, long; and your misery increase with your age! I say to you, as I was said to, Away! [Exit.

*First Sen.* A noble fellow, I warrant him. 100

*Sec. Sen.* The worthy fellow is our general: he's the rock, the oak not to be wind-shaken. [Exeunt.

SCENE III. *The tent of Coriolanus.*

*Enter CORIOLANUS, AUFIDIUS, and others.*

*Cor.* We will before the walls of Rome to-morrow Set down our host. My partner in this action, You must report to the Volscian lords, how plainly I have borne this business.

*Auf.* Only their ends  
You have respected; stopp'd your ears against  
The general suit of Rome; never admitted  
A private whisper, no, not with such friends  
That thought them sure of you.

*Cor.* This last old man,  
Whom with a crack'd heart I have sent to Rome,  
Loved me above the measure of a father; 10  
Nay, godded me, indeed. Their latest refuge  
Was to send him; for whose old love I have,  
Though I show'd sourly to him, once more offer'd  
The first conditions, which they did refuse  
And cannot now accept; to grace him only  
That thought he could do more, a very little  
I have yielded to: fresh embassies and suits,  
Nor from the state nor private friends, hereafter  
Will I lend ear to. Ha! what shout is this? [Shout within.

Shall I be tempted to infringe my vow 20  
 In the same time 'tis made? I will not.

*Enter, in mourning habits, VIRGILIA, VOLUMNIA, leading young  
 MARCIUS, VALERIA, and Attendants.*

My wife comes foremost; then the honour'd mould  
 Wherein this trunk was framed, and in her hand  
 The grandchild to her blood. But, out, affection!  
 All bond and privilege of nature, break!  
 Let it be virtuous to be obstinate.

What is that curt'sy worth? or those doves' eyes,  
 Which can make gods forsworn? I melt, and am not  
 Of stronger earth than others. My mother bows;  
 As if Olympus to a molehill should 30

In supplication nod: and my young boy  
 Hath an aspect of intercession, which  
 Great nature cries 'Deny not.' Let the Volscies  
 Plough Rome, and harrow Italy: I'll never  
 Be such a gosling to obey instinct, but stand,  
 As if a man were author of himself  
 And knew no other kin.

*Vir.* My lord and husband!

*Cor.* These eyes are not the same I wore in Rome.

*Vir.* The sorrow that delivers us thus changed  
 Makes you think so.

*Cor.* Like a dull actor now, 40  
 I have forgot my part, and I am out,  
 Even to a full disgrace. Best of my flesh,  
 Forgive my tyranny; but do not say  
 For that 'Forgive our Romans.' O, a kiss  
 Long as my exile, sweet as my revenge!  
 Now, by the jealous queen of heaven, that kiss  
 I carried from thee, dear; and my true lip  
 Hath virgin'd it e'er since. You gods! I prate,  
 And the most noble mother of the world  
 Leave unsaluted: sink, my knee, i' the earth; [Kneels.  
 Of thy deep duty more impression show 51  
 Than that of common sons.

*Vol.* O, stand up blest !  
Whilst, with no softer cushion than the flint,  
I kneel before thee ; and improperly  
Show duty, as mistaken all this while  
Between the child and parent. [Kneels.

*Cor.* What is this ?  
Your knees to me ? to your corrected son ?  
Then let the pebbles on the hungry beach  
Fillip the stars ; then let the mutinous winds  
Strike the proud cedars 'gainst the fiery sun ; 60  
Murdering impossibility, to make  
What cannot be, slight work.

*Vol.* Thou art my warrior ;  
I help to frame thee. Do you know this lady ?

*Cor.* The noble sister of Publicola,  
The moon of Rome, chaste as the icicle  
That's curdied by the frost from purest snow,  
And hangs on Dian's temple : dear Valeria !

*Vol.* This is a poor epitome of yours,  
Which by the interpretation of full time  
May show like all yourself.

*Cor.* The god of soldiers, 70  
With the consent of supreme Jove, inform  
Thy thoughts with nobleness ; that thou mayst prove  
To shame invulnerable, and stick i' the wars  
Like a great sea-mark, standing every flaw,  
And saving those that eye thee !

*Vol.* Your knee, sirrah.

*Cor.* That's my brave boy !

*Vol.* Even he, your wife, this lady, and myself,  
Are suitors to you.

*Cor.* I beseech you, peace :  
Or, if you 'ld ask, remember this before :  
The thing I have forsworn to grant may never 80  
Be held by you denials. Do not bid me  
Dismiss my soldiers, or capitulate

Again with Rome's mechanics: tell me not  
Wherein I seem unnatural: desire not  
To allay my rages and revenges with  
Your colder reasons.

*Vol.* O, no more, no more!  
You have said you will not grant us any thing  
For we have nothing else to ask, but that  
Which you deny already: yet we will ask;  
That, if you fail in our request, the blame  
May hang upon your hardness: therefore hear us.

90

*Cor.* Aufidius, and you Volsees, mark; for we'll  
Hear nought from Rome in private. Your request?

*Vol.* Should we be silent and not speak, our raiment  
And state of bodies would bewray what life  
We have led since thy exile. Think with thyself  
How more unfortunate than all living women  
Are we come hither: since that thy sight, which should  
Make our eyes flow with joy, hearts dance with comforts,  
Constrains them weep and shake with fear and sorrow;  
Making the mother, wife and child to see  
The son, the husband and the father tearing  
His country's bowels out. And to poor we  
Thine enmity's most capital: thou barr'st us  
Our prayers to the gods, which is a comfort  
That all but we enjoy; for how can we,  
Alas, how can we for our country pray,  
Whereto we are bound, together with thy victory  
Whereto we are bound? alack, or we must lose  
The country, our dear nurse, or else thy person,  
Our comfort in the country. We must find  
An evident calamity, though we had  
Our wish, which side should win; for either thou  
Must, as a foreign recreant, be led  
With manacles thorough our streets, or else  
Triumphantly tread on thy country's ruin,  
And bear the palm for having bravely shed,  
Thy wife and children's blood. For myself, son,

101

110

I purpose not to wait on fortune till  
 These wars determine: if I cannot persuade thee 120  
 Rather to show a noble grace to both parts  
 Than seek the end of one, thou shalt no sooner  
 March to assault thy country than to tread—  
 Trust to't, thou shalt not—on thy mother's womb,  
 That brought thee to this world.

*Vir.* Ay, and mine,  
 That brought you forth this boy, to keep your name  
 Living to time.

*Young Mar.* A' shall not tread on me;  
 I'll run away till I am bigger, but then I'll fight.

*Cor.* Not of a woman's tenderness to be,  
 Requires nor child nor woman's face to see. 130  
 I have sat too long. [*Rising.*]

*Vol.* Nay, go not from us thus.  
 If it were so that our request did tend  
 To save the Romans, thereby to destroy  
 The Volsces whom you serve, you might condemn us  
 As poisonous of your honour: no; our suit  
 Is, that you reconcile them: while the Volsces  
 May say 'This mercy we have show'd'; the Romans,  
 'This we received'; and each in either side  
 Give the all-hail to thee, and cry, 'Be blest  
 For making up this peace!' Thou know'st, great son, 140  
 The end of war's uncertain, but this certain,  
 That, if thou conquer Rome, the benefit  
 Which thou shalt thereby reap is such a name,  
 Whose repetition will be dogg'd with curses;  
 Whose chronicle thus writ: 'The man was noble,  
 But with his last attempt he wiped it out;  
 Destroy'd his country, and his name remains  
 To the ensuing age abhorr'd.' Speak to me, son:  
 Thou hast affected the fine strains of honour,  
 To imitate the graces of the gods; 150  
 To tear with thunder the wide cheeks o' the air,  
 And yet to charge thy sulphur with a bolt

That should but rive an oak. Why dost not speak?  
 Think'st thou it honourable for a noble man  
 Still to remember wrongs? Daughter, speak you:  
 He cares not for your weeping. Speak thou, boy:  
 Perhaps thy childishness will move him more  
 Than can our reasons. There's no man in the world  
 More bound to 's mother; yet here he lets me prate  
 Like one i' the stocks. Thou hast never in thy life 160  
 Show'd thy dear mother any courtesy,  
 When she, poor hen, fond of no second brood,  
 Has cluck'd thee to the wars and safely home,  
 Loaden with honour. Say my request's unjust,  
 And spurn me back: but if it be not so,  
 Thou art not honest; and the gods will plague thee,  
 That thou restrain'st from me the duty which  
 To a mother's part belongs. He turns away:  
 Down, ladies; let us shame him with our knees.  
 To his surname Coriolanus 'longs more pride 170  
 Than pity to our prayers. Down: an end;  
 This is the last: so we will home to Rome,  
 And die among our neighbours. Nay, behold's:  
 This boy, that cannot tell what he would have,  
 But kneels and holds up hands for fellowship,  
 Does reason our petition with more strength  
 Than thou hast to deny't. Come, let us go:  
 This fellow had a Volscian to his mother;  
 His wife is in Corioli and his child  
 Like him by chance. Yet give us our dispatch: 180  
 I am hush'd until our city be a-fire,  
 And then I'll speak a little. [*He holds her by the hand, silent.*

*Cor.*

O mother, mother!

What have you done? Behold, the heavens do ope,  
 The gods look down, and this unnatural scene  
 They laugh at. O my mother, mother! O!  
 You have won a happy victory to Rome;  
 But, for your son,—believe it, O, believe it,  
 Most dangerously you have with him prevail'd,  
 If not most mortal to him. | But, let it come.

Aufidius, though I cannot make true wars, 190  
 I'll frame convenient peace. Now, good Aufidius,  
 Were you in my stead, would you have heard  
 A mother less? or granted less, Aufidius?

*Auf.* I was moved withal.

*Cor.* I dare be sworn you were:

And, sir, it is no little thing to make  
 Mine eyes to sweat compassion. But, good sir,  
 What peace you'll make, advise me: for my part,  
 I'll not to Rome, I'll back with you; and pray you,  
 Stand to me in this cause. O mother! wife!

*Auf.* [*Aside.*] I am glad thou hast set thy mercy and  
 thy honour 200

At difference in thee: out of that I'll work  
 Myself a former fortune. [*The Ladies make signs to Coriolanus.*]

*Cor.* Ay, by and by;

[*To Volumnia, Virgilia, &c.*]

But we will drink together; and you shall bear  
 A better witness back than words, which we,  
 On like conditions, will have counter-seal'd.  
 Come, enter with us. Ladies, you deserve  
 To have a temple built you: all the swords  
 In Italy, and her confederate arms,  
 Could not have made this peace.

[*Exeunt.*]

SCENE IV. *Rome. A public place.*

*Enter MENENIUS and SICINIUS.*

*Men.* See you yond coign o' the Capitol, yond corner-  
 stone?

*Sic.* Why, what of that?

*Men.* If it be possible for you to displace it with your  
 little finger, there is some hope the ladies of Rome,  
 especially his mother, may prevail with him. But I say  
 there is no hope in't: our throats are sentenced and stay  
 upon execution.

*Sic.* Is't possible that so short a time can alter the  
 condition of a man?

*Men.* There is differency between a grub and a butterfly; yet your butterfly was a grub. This Marcius is grown from man to dragon: he has wings; he's more than a creeping thing.

*Sic.* He loved his mother dearly.

*Men.* So did he me: and he no more remembers his mother now than an eight-year-old horse. The tartness of his face sours ripe grapes: when he walks, he moves like an engine, and the ground shrinks before his treading: he is able to pierce a corslet with his eye; talks like a knell, and his hum is a battery. He sits in his state, as a thing made for Alexander. What he bids be done is finished with his bidding. He wants nothing of a god but eternity and a heaven to throne in. 24

*Sic.* Yes, mercy, if you report him truly.

*Men.* I paint him in the character. Mark what mercy his mother shall bring from him: there is no more mercy in him than there is milk in a male tiger; that shall our poor city find: and all this is long of you.

*Sic.* The gods be good unto us! 30

*Men.* No, in such a case the gods will not be good unto us. When we banished him, we respected not them; and, he returning to break our necks, they respect not us.

*Enter a Messenger.*

*Mess.* Sir, if you'd save your life, fly to your house: The plebeians have got your fellow-tribune And hale him up and down, all swearing, if The Roman ladies bring not comfort home, They'll give him death by inches.

*Enter a second Messenger.*

*Sic.* What's the news?

*Sec. Mess.* Good news, good news; the ladies have prevail'd,  
The Volscians are dislodged, and Marcius gone: 40  
A merrier day did never yet greet Rome,  
No, not the expulsion of the Tarquins.



*Sic.*

Friend,

Art thou certain this is true? is it most certain?

*Sec. Mess.* As certain as I know the sun is fire:

Where have you lurk'd, that you make doubt of it?

Ne'er through an arch so hurried the blown tide,

As the recomforted through the gates. Why, hark you!

[*Trumpets; hautboys; drums beat; all together.*

The trumpets, sackbuts, psalteries and fifes,

Tabors and cymbals and the shouting Romans,

Make the sun dance. Hark you! [*A shout within.*

*Men.*

This is good news: 50

I will go meet the ladies. This Volumnia

Is worth of consuls, senators, patricians,

A city full; of tribunes, such as you,

A sea and land full. You have pray'd well to-day:

This morning for ten thousand of your throats

I'd not have given a doit. Hark, how they joy!

[*Music still, with shouts.*

*Sic.* First, the gods bless you for your tidings; next,  
Accept my thankfulness.

*Sec. Mess.*

Sir, we have all

Great cause to give great thanks.

*Sic.*

They are near the city?

*Sec. Mess.* Almost at point to enter.

*Sic.*

We will meet them, 60

And help the joy.

[*Exeunt.*

SCENE V. *The same. A street near the gate.*

*Enter two Senators with VOLUMNIA, VIRGILIA, VALERIA, &c.  
passing over the stage, followed by Patricians, and others.*

*First Sen.* Behold our patroness, the life of Rome!

Call all your tribes together, praise the gods,

And make triumphant fires; strew flowers before them:

Unshout the noise that banish'd Marcius,

Repeal him with the welcome of his mother;  
Cry 'Welcome, ladies, welcome!'

*All.* Welcome, ladies,  
Welcome! [*A flourish with drums and trumpets. Exeunt.*]

SCENE VI. *Antium. A public place.*

*Enter TULLUS AUFIDIUS, with Attendants.*

*Auf.* Go tell the lords o' the city I am here:  
Deliver them this paper: having read it,  
Bid them repair to the market-place; where I,  
Even in theirs and in the commons' ears,  
Will vouch the truth of it. Him I accuse  
The city ports by this hath enter'd and  
Intends to appear before the people, hoping  
To purge himself with words: dispatch. [*Exeunt Attendants.*]

*Enter three or four Conspirators of AUFIDIUS' faction.*  
Most welcome!

*First Con.* How is it with our general?

*Auf.* Even so 10  
As with a man by his own alms empoison'd,  
And with his charity slain.

*Sec. Con.* Most noble sir,  
If you do hold the same intent wherein  
You wish'd us parties, we'll deliver you  
Of your great danger.

*Auf.* Sir, I cannot tell:  
We must proceed as we do find the people.

*Third Con.* The people will remain uncertain whilst  
'Twixt you there's difference; but the fall of either  
Makes the survivor heir of all.

*Auf.* I know it;  
And my pretext to strike at him admits 20  
A good construction. I raised him, and I pawn'd  
Mine honour for his truth: who being so heighten'd,  
He water'd his new plants with dews of flattery,  
Seducing so my friends; and, to this end,

He bow'd his nature, never known before  
But to be rough, unswayable and free.

*Third Con.* Sir, his stoutness  
When he did stand for consul, which he lost  
By lack of stooping,—

*Auf.* That I would have spoke of:  
Being banish'd for't, he came unto my hearth; 30  
Presented to my knife his throat: I took him;  
Made him joint-servant with me; gave him way  
In all his own desires; nay, let him choose  
Out of my files, his projects to accomplish,  
My best and freshest men; served his designments  
In mine own person; help to reap the fame  
Which he did end all his; and took some pride  
To do myself this wrong: till, at the last,  
I seem'd his follower, not partner, and  
He waged me with his countenance, as if 40  
I had been mercenary.

*First Con.* So he did, my lord:  
The army marvell'd at it, and, in the last,  
When he had carried Rome and that we look'd  
For no less spoil than glory,—

*Auf.* There was it:  
For which my sinews shall be stretch'd upon him.  
At a few drops of women's rheum, which are  
As cheap as lies, he sold the blood and labour  
Of our great action: therefore shall he die,  
And I'll renew me in his fall. But, hark!

[*Drums and trumpets sound, with great shouts of the People.*]

*First Con.* Your native town you enter'd like a post, 50  
And had no welcomes home: but he returns,  
Splitting the air with noise.

*Sec. Con.* And patient fools,  
Whose children he hath slain, their base throats tear  
With giving him glory.

*Third Con.* Therefore, at your vantage,  
Ere he express himself, or move the people

With what he would say, let him feel your sword,  
Which we will second. When he lies along,  
After your way his tale pronounced shall bury  
His reasons with his body.

*Auf.* Say no more :  
Here come the lords.

60

*Enter the Lords of the city.*

*All the Lords.* You are most welcome home.

*Auf.* I have not deserved it.  
But, worthy lords, have you with heed perused  
What I have written to you?

*Lords.* We have.

*First Lord.* And grieve to hear't.  
What faults he made before the last, I think  
Might have found easy fines : but there to end  
Where he was to begin and give away  
The benefit of our levies, answering us  
With our own charge, making a treaty where  
There was a yielding,—this admits no excuse.

*Auf.* He approaches : you shall hear him. 70

*Enter CORIOLANUS, marching with drum and colours ;  
the Commoners being with him.*

*Cor.* Hail, lords ! I am return'd your soldier,  
No more infected with my country's love  
Than when I parted hence, but still subsisting  
Under your great command. You are to know  
That prosperously I have attempted and  
With bloody passage led your wars even to  
The gates of Rome. Our spoils we have brought home  
Do more than counterpoise a full third part  
The charges of the action. We have made peace  
With no less honour to the Antiates 80  
Than shame to the Romans : and we here deliver,  
Subscribed by the consuls and patricians,  
Together with the seal o' the senate, what  
We have compounded on.

*Auf.* Read it not, noble lords;  
But tell the traitor, in the high'st degree  
He hath abused your powers.

*Cor.* Traitor! how now!

*Auf.* Ay, traitor, Marcius!

*Cor.* Marcius!

*Auf.* Ay, Marcius, Caius Marcius; dost thou think  
I'll grace thee with that robbery, thy stol'n name  
Coriolanus in Corioli?

90

You lords and heads o' the state, perfidiously  
He has betray'd your business, and given up,  
For certain drops of salt, your city Rome,  
I say 'your city,' to his wife and mother;  
Breaking his oath and resolution like  
A twist of rotten silk, never admitting  
Counsel o' the war, but at his nurse's tears  
He whined and roar'd away your victory,  
That pages blush'd at him and men of heart  
Look'd wondering each at other.

*Cor.* Hear'st thou, Mars? 100

*Auf.* Name not the god, thou boy of tears!

*Cor.* Ha!

*Auf.* No more.

*Cor.* Measureless liar, thou hast made my heart  
Too great for what contains it. 'Boy!' O slave!  
Pardon me, lords, 'tis the first time that ever  
I was forced to scold. Your judgements, my grave lords,  
Must give this cur the lie: and his own notion—  
Who wears my stripes impress'd upon him; that  
Must bear my beating to his grave—shall join  
To thrust the lie unto him.

110

*First Lord.* Peace, both, and hear me speak.

*Cor.* Cut me to pieces, Volscres; men and lads,  
Stain all your edges on me. 'Boy!' false hound!  
If you have writ your annals true, 'tis there,  
That, like an eagle in a dove-cote, I

Flutter'd your Volscians in Corioli:  
Alone I did it. 'Boy!'

*Auf.* Why, noble lords,  
Will you be put in mind of his blind fortune,  
Which was your shame, by this unholy braggart,  
'Fore your own eyes and ears?

*All Consp.* Let him die for't. 120

*All the people.* 'Tear him to pieces.' 'Do it presently.'  
'He killed my son.' 'My daughter.' 'He killed my cousin  
Marcus.' 'He killed my father.'

*Sec. Lord.* Peace, ho! no outrage: peace!  
The man is noble and his fame folds-in  
This orb o' the earth. His last offences to us  
Shall have judicious hearing. Stand, Aufidius,  
And trouble not the peace.

*Cor.* O that I had him,  
With six Aufidiuses, or more, his tribe,  
To use my lawful sword!

*Auf.* Insolent villain! 130

*All Consp.* Kill, kill, kill, kill, kill him!

[*The Conspirators draw, and kill Coriolanus: Aufidius stands  
on his body.*]

*Lords.* Hold, hold, hold, hold!

*Auf.* My noble masters, hear me speak.

*First Lord.* O Tullus,—

*Sec. Lord.* Thou hast done a deed whereat valour will weep.

*Third Lord.* Tread not upon him, masters; all be quiet;  
Put up your swords.

*Auf.* My lords, when you shall know—as in this rage,  
Provoked by him, you cannot—the great danger  
Which this man's life did owe you, you'll rejoice  
That he is thus cut off. Please it your honours  
To call me to your senate, I'll deliver 140  
Myself your loyal servant, or endure  
Your heaviest censure.

*First Lord.* Bear from hence his body;

And mourn you for him: let him be regarded  
As the most noble corse that ever herald  
Did follow to his urn.

*Sec. Lord.* His own impatience  
Takes from Aufidius a great part of blame.  
Let's make the best of it.

*Auf.* My rage is gone;  
And I am struck with sorrow. Take him up.  
Help, three o' the chiefest soldiers; I'll be one.  
Beat thou the drum, that it speak mournfully; 150  
Trail your steel pikes. Though in this city he  
Hath widowed and unchilded many a one,  
Which to this hour bewail the injury,  
Yet he shall have a noble memory.  
*Assist.*

*[Exeunt, bearing the body of Coriolanus. A dead march sounded.]*





# NOTES.

## ACT I.

### *Scene I.*

IN the folio edition of 1623, in which the play first appeared, it is called 'The Tragedy of Coriolanus.' The acts, but not the scenes, except the first, are marked throughout, and there is no list of *Dramatis Personæ*. These were first given, though imperfectly, by Rowe.

2. All. Malone substitutes 'Cit. (Several speaking at once.)'

5. *chief enemy*. For the omission of the article compare ii. 3. 126: 'and make him good friend to the people.' And King John, ii. 1. 243: 'Being no further enemy to you.'

See Abbott, *Shakespeare Grammar*, § 82-84, where the following quotation is given from North's *Plutarch* (ed. 1656), p. 176: 'And having now shown himself open enemy to Alcibiades.' Again, compare *The Merchant of Venice*, iv. 1. 447:

'She would not hold out enemy for ever.'

9. *Is't a verdict?* Are you agreed in your decision?

10. *on't*, of it; as frequently. See l. 219, i. 3. 65, and *Julius Cæsar*, i. 3. 137: 'I am glad on't.'

13. *good*, in a commercial sense, wealthy, substantial; as in *The Merchant of Venice*, i. 3. 12-17, where there is a similar play upon the two meanings of the word:

'*Shy.* Antonio is a good man.

*Bass.* Have you heard any imputation to the contrary?

*Shy.* Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient.'

*Ib. authority*, those in authority or office.

*Ib. on.* The first two folios read 'one.' On the other hand, in iii. 1. 143, 'Where one' is printed in the folios 'Whercon.' That 'on' and 'one' were pronounced very much alike appears from such printers' errors, as well as from *Love's Labour's Lost*, iv. 2. 85, 86: 'Master Parson, quasi pers-on. An if one should be pierced which is the one?'

14. *but* qualifies not 'the superfluity,' but the verb 'yield.' If they would only yield us the superfluity while it were wholesome, and not when it is good for nothing.

*Ib. while it were wholesome.* For this use of the subjunctive see Abbott, § 367.

15. *guess*, think, suppose. So in 1 Henry VI, ii. 1. 29 :

'Not all together: better far, I guess,  
That we do make our entrance several ways.'

17. *object*, aspect, spectacle. Compare Troilus and Cressida, ii. 2. 41 :

'You know a sword employ'd is perilous,  
And reason flies the object of all harm.'

And 3 Henry VI, ii. 2. 4 :

'Yonder 's the head of that arch-enemy  
That sought to be encompass'd with your crown :  
Doth not the object cheer your heart, my lord ?'

*Ib. to particularize*, to point out in detail and more emphatically. The less we have, the more they have.

18. *sufferance*, suffering, distress. Compare Julius Cæsar, ii. 1. 115 :  
'The sufferance of our souls.' And Merry Wives of Windsor, iv. 2. 2 :  
'Your sorrow hath eaten up my sufferance.'

19. *with our pikes* or pitch-forks. Cotgrave (Fr. Dict.) has 'lavelier: m. A corne-pike, or pitchforke, wherewith sheaves of corne be loaden, and vnloaded.' Compare Tusser, Fiue hundred pointes of good Husbandrie (Eng. Dialect Society), p. 37 :

'A rake for to hale vp the fitchis that lie,  
a pike for to pike them vp handsom to drie.'

*Ib. ere we become rakes.* 'As lean as a rake' is a common proverb. In his description of the Clerk of Oxenford, Chaucer (C. T. 289) says :

'As lene was his hors as is a rake.'

And Cotgrave (Fr. Dict.) s. v. *Maigre* gives : 'Maigres comme pies. As leane as Rakes (we say).'

24. *a very dog*, cruel and heartless as a dog. Compare Two Gentlemen of Verona, ii. 3. 12 : 'He is a stone, a very pebble stone, and has no more pity in him than a dog.'

*Ib. the commonalty*, the common people. Compare Henry VIII, i. 2. 170 :

'Bid him strive  
To gain the love o' the commonalty.'

28. *could be content*, should be glad or willing. See below, l. 33, and Julius Cæsar, v. 1. 8 :

'They could be content  
To visit other places.'

28, 29. *to give him good report for 't*, to speak well of him, give him credit,

for it. See Winter's Tale, v. 2. 162: 'I humbly beseech you sir, . . . to give me your good report to the prince my master'; that is, to speak well of me to the prince.

31. See. Cit. So Malone. In the folios this speech is given to 'All.' In the same way in l. 24 Malone substitutes 'I Cit' for 'All.'

33. *to that end*, to gratify his pride.

34. *to please his mother*. 'But touching Martius, the only thing that made him to love honour was the joy he saw his mother did take of him. For he thought nothing made him so happy and honourable, as that his mother might hear every body praise and commend him, that she might always see him return with a crown upon his head, and that she might still embrace him with tears running down her cheeks for joy.' Shakespeare's Plutarch, ed. Skeat, p. 4.

35. *and to be partly proud*, that is, and partly to be proud. For this transposition of the adverb see above, l. 14, i. 9. 36, and Abbott, § 420.

36. *virtue*, in its literal sense of manliness, valour. See ii. 2. 82, and King Lear, v. 3. 103:

'Trust to thy single virtue; for thy soldiers,  
All levied in my name, have in my name  
Took their discharge.'

40. *repetition*, rehearsal, recital, mention. Compare v. 3. 144. The particle 're-' does not in this case convey the force of 'again.' So 'replenish' in Gen. i. 23 is simply to fill, not to fill again, and 'repetition' is in many instances little more than utterance. See Lucrece 1285:

'If it should be told,

The repetition cannot make it less.'

And King John, ii. 1. 197:

'It ill beseems this presence to cry aim  
To these ill-tuned repetitions.'

41. *The other side o' the city*. The people had at this time retired to the Mons Sacer, which was about three miles from the city along the Via Nomentana. The other side of the city would therefore be the part beyond the Tiber. But in all probability Shakespeare had in his mind the topography of London and not of Rome, and the Tower was to him the Capitol. See note on Julius Cæsar, ii. 1. 111.

48. *would*, I would, as in The Tempest, iii. 1. 16:

'I would the lightning had

Burnt up those logs that you are enjoind to pile.'

50, 51. The speech of Menenius is arranged as by Theobald. In the folios the lines end *hand? . . . matter . . . you*.

51. *bats*, cudgels. Cotgrave (Fr. Dict.) has 'Baston; m. A staffe, bat, cudgell, trunchion; club.'

52. First Cit. This and the following speeches are given in the folios to

'2 Cit.' but as he is rather favourable to Coriolanus, Capell assigned them as they are here printed. Knight however defends the original copy on the ground that 'The *first* citizen is a hater of public *men*,—the *second* of public *measures*; the first would kill Coriolanus,—the second would repeal the laws relating to corn and usury. He says not one word against Coriolanus.'

55. *strong breaths*. There is here a play upon the disagreeable meaning of the word 'strong' as in All's Well, v. 2. 5: 'I am now, sir, muddled in fortune's mood, and smell somewhat strong of her strong displeasure.'

57, 58. Arranged as by Theobald. In the folios the speech is printed as prose.

61. *For your wants*, as for your wants. Compare The Tempest, i. 2. 232:

'And for the rest o' the fleet

Which I dispersed, they all have met again.'

The first and second folios print the line

'Haue the Patricians of you for your wants.'

64. *state*, the senate or government; as in ii. 1. 101, iv. 3. 10, 14.

*Ib. will on*. will go on. For the omission of the verb of motion before an adverb of direction, see Abbott, § 405, and Hamlet, iii. 3. 4:

'And he to England shall along with you.'

67. *your impediment*, the impediment you make. For this objective use of the possessive pronoun see Psalm cix. 3 (Prayer Book): 'They take now my contrary part'; that is, take part against me. And Jeremiah ix. 8: 'One speaketh peaceably to his neighbour with his mouth, but in heart he layeth his wait'; that is, layeth wait for him. Malone compares Othello, v. 2. 263:

'I have made my way through more impediments

Than twenty times your stop.'

See also King John, ii. 1. 336: 'Vex'd with thy impediment.'

*Ib. For the dearth*. See l. 61.

69. *Your knees*, bent in prayer.

70. *calamity*, the storm before which the vessel of the state is driving.

71. *Thither*. The spelling of the first folio is 'Thether.'

*Ib. attends*, awaits. See iii. 1. 332.

72. *The helms*, here used by metonymy for those at the helm, the steersmen or pilots.

75. *and their storehouses cramm'd*, while their storehouses are cramm'd, &c. For this elliptical construction compare Much Ado, ii. 3. 225; Richard II, iv. 1. 129:

'And shall the figure of God's majesty . . .

Be judged by subject and inferior breath,

And he himself not present?'

86. *To stale 't a little more*, to make the story which you have probably heard before a little more stale by repeating it. The folios read 'scale,'

from which no satisfactory sense has been extracted by the ingenuity of commentators. Theobald made the correction. Steevens says, 'To *scale* is to *disperse*. The word is still used in the North. The sense of the old reading is, Though some of you have heard the story, I will spread it yet wider, and diffuse it among the rest.' Boswell, who approves of Theobald's conjecture, says, 'To *scale* means also to *weigh*, to *consider*. If we understand it in the sense of to *separate*, as when it is said to *scale* the corn, it may have the same metaphorical signification as to *discuss*.' Others explain it as signifying to strip the fable of its scale or she'l or outer integument and to lay bare its true meaning. But in this case there is no force in the words 'a little more,' for Menenius had not attempted to expound it at all. In support of Theobald's correction see Massinger's *Unnatural Combat*, iv. 2 :

'I'll not stale the jest

By my relation.'

Gifford, in his note upon the passage, considers this as one of a thousand instances which might be brought to prove that the true reading in *Coriolanus* is that suggested by Theobald. Of Steevens he says, 'I cannot avoid looking upon the whole of his long note, as a feeble attempt to justify a palpable error of the press, at the cost of taste and sense.'

87, 88. The citizen's speech is arranged in irregular lines in the folios. Capell first-printed it as prose.

88. *to fob off*, to put off with a jest, to play the fool with. It is also spelt 'fub,' as in 2 Henry IV, ii. 1. 37: 'I have borne, and borne, and borne, and have been fubbed off, and fubbed off, and fubbed off, from this day to that day, that it is a shame to be thought on.' And in *Othello*, vi. 2. 197, it appears both in quartos and folios in the form 'fop,' with which compare the German *foppen*: 'By this hand, I say, 'tis very scurvy, and begin to find myself fopped in it.'

*Ib. au't*, if it. The folios have 'and 't.' In Somersetshire 'neef' = au if is still used. See Notes on *The Tempest*, v. 1. 117, and *Julius Cesar*, v. 3. 256 (Clar. Press eds.).

*Ib. deliver*, relate your story. Compare iv. 6. 64, and *Othello*, i. 3. 90:

'I will a round unvarnish'd tale deliver

Of my whole course of love.'

And Richard II, iii. 3. 34:

'Through brazen trumpet send the breath of parley

Into his ruin'd ears, and thus deliver.'

89. See extract from Plutarch in the Preface.

91. *a gulf*, a whirlpool. Compare Henry V, ii. 4. 10:

'For England his approaches makes as fierce

As waters to the sucking of a gulf.'

And Hamlet, iii. 3. 16:

'The cease of majesty  
Dies not alone; but, like a gulf, doth draw  
What's near it with it.'

92. *unactive*, inactive. Compare 'unseparable,' iv. 4. 16.

93. *cupboarding*, spelt in the folios 'cubboarding,' as pronounced. So in *Romeo and Juliet*, i. 5, 8, 'Court cupboard' is spelt 'court cubbord' in the first three folios. Compare Florio's *World of Wordes* (1598): 'Credenza, credence. . . . Also a cupboard of plate.'

*Ib. the viand*, the food; like the Fr. *la viande*. Elsewhere in Shakespeare we have the plural. Compare 'victual' and 'victuals.' Richardson quotes from Sir Thomas More, *Workes*, p. 6: 'He [Picus] was content with meane fare at his table: how be it somewhat, recteyning of the olde plentie in deintie viande and siluer vessell.'

94. *where*, whereas. See i. 10, 13, and *King Lear*, i. 2. 89: 'Where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour.'

96. *participate*. We should expect 'participant,' in the sense of sharing, taking part together. Perhaps there was a confusion caused by partly connecting the word with the preceding auxiliary 'did.' Or it may be like the similarly formed participle 'reverberate' which occurs in *Twelfth Night*, i. 5. 291:

'Halloo your name to the reverberate hills.'

Knight connects 'participate' with the preceding 'see,' 'hear,' &c. and puts a semicolon after it.

97. *affection*, desire, in the most general sense. Compare 2 *Henry IV*, v. 2. 124:

'My father is gone wild into his grave,  
For in his tomb lie my affections.'

100. *Sir, I shall tell you*. With &c. Printed as by Theobald. The first folio has

'Sir, I shall tell you with a kinde of Smile.'

101. *Which ne'er came from the lungs*, not indicating pleasure, but contempt, says Johnson. The laughter of merriment came from the lungs. Compare Jacques in *As You Like It*, ii. 7. 30:

'My lungs began to crow like chanticleer,  
That fools should be so deep-contemplative,  
And I did laugh, sans intermission,  
An hour by his dial.'

And *The Tempest*, ii. 1. 174: 'These gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.' In the story as told by Plutarch the belly 'laughed at their folly.'

*Ib. even thus*. Menenius smiles scornfully.

103. *tauntingly*. The reading of the fourth folio. The first folio has 'tauntingly,' the second and third 'tantlyngly.' The reading of the first folio

has been defended by a reference to the secondary sense of 'taint,' to disparage, discredit, which is found in Othello, ii. 1. 275: 'Do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline.' But the meaning here required is not so much 'disparagingly' as 'scoffingly, contemptuously.'

105. *his receipt*, what he received.

106. *for that*, because. See i. 9. 47, iii. 3. 93 and Macbeth, iv. 3. 185:

'Which was to my belief witness'd the rather,

For that I saw the tyrant's power a-foot.'

108. *kingly-crowned*, having a kingly crown. This is an example of the words, participial in form, which are derived from nouns. Of the ten *sephiroth* or intelligences, which appear in the philosophy of the Kabbalah, the first, which is called the 'crown,' is placed in the head, while the heart is the seat of the understanding. See Dr. Ginsburg, *The Kabbalah*, pp. 15, 16.

109. *soldier*, a trisyllable, as in v. 6. 71.

111. *muniments*, supports, defences; like the Latin *munimenta*.

113. '*Fore me*. A petty oath, probably substituted for the more common '*Fore God*,' to avoid the penalties imposed by the Act of Parliament, 3 James I, chap. 21, to restrain the abuses of players. See *The Merchant of Venice*, i. 2. 99. It occurs again in *All's Well*, ii. 3. 31: 'Why, your dolphin is not lustier: '*fore me*, I speak in respect.' In 2 *Henry IV*, iii. 2. 186, where the quartos read '*Fore God*,' the folios have '*Trust me*'; and in two other passages of the same play where the objectionable expression occurs it is omitted in the folios. Compare also *Romeo and Juliet*, iii. 4. 34:

'Afore me! it is so very very late.'

And Othello, iv. 1. 149: 'Before me! look where she comes.'

119. *you'st*, so printed in the folios, and changed by Rowe in his second edition to 'you'll.' It is apparently a provincialism which Shakespeare intentionally puts into the mouth of Menenius when addressing the citizens, and may therefore be retained as well as 'woo't' in *Hamlet*, v. 1. 298, 299, and Lady Capulet's 'thou's' for 'thou shalt' in *Romeo and Juliet*, i. 3. 9:

'I have remember'd me, thou's hear our counsel:'

where the quartos and folios all have 'thou'se.' Compare Webster and Marston's *Malcontent*, iv. 1: 'Thou'st kill him.' And again, v. 3: 'You'st ne'er meet more'; and

'Nay, if you'll do's no good,

'You'st do's no harm.'

121. *Your most grave belly*, the belly of which you and I are talking. For this familiar and colloquial use of 'your' compare Antony and Cleopatra, ii. 7. 29: 'Your serpent of Egypt is bred now of your mud by the operation of your sun; so is your crocodile.' Menenius gives the belly the title of 'most grave' because in the apologue it represents the senators.

123. *incorporate*, forming one body. Compare *Midsummer Night's Dream*, iii. 2. 208:

'As if our hands, our sides, voices and minds,  
Had been incorporate.'

126. *the storehouse and the shop*. The same homely figure is found in Davies of Hereford's *Microcosmos* (1603), p. 27 (ed. Grosart), where he describes the breast,

'Which is the Shoppe of all the Instruments  
Wherewith the vitall Vertue operates.'

129. *the seat o' the brain*, the 'kingly crowned head' where reason has its throne, while the attendant passions keep their court in the heart. For 'seat' in the sense of 'throne' Tyrwhitt quotes Richard II, iii. 2. 119:

'Yea, distaff-women manage rusty bills  
Against thy seat.'

130. *the cranks* or winding passages. Mr. Halliwell (Phillipps) quotes from Holland's translation of Ammianus Marcellinus, xxvi. 10, p. 297: 'With departing speedily by the lake Sunonensis, and the winding cranks of the river Gallus, he deluded the enemy hard at hand at his heels.' The verb to crank, signifying to run crookedly, is found in 1 Henry IV, iii. 1. 98:

'See how this river comes me cranking in.'

And Venus and Adonis, 682, of the hare:

'How he outruns the wind and with what care  
He cranks and crosses with a thousand doubles.'

These 'cranks and offices of man' Shakespeare elsewhere calls (*Hamlet*, i. 5. 67)

'The natural gates and alleys of the body.'

131. *nerves*, sinews. Compare *Hamlet*, i. 4. 83:

'And makes each petty artery in this body  
As hardy as the Nemean lion's nerve.'

Cotgrave (Fr. Dict.) gives, 'Nerf: m. A Synnew.'

133. 134. In the first folio the lines are printed thus:

'And though that all at once  
(You my good Friends, this sayes the Belly) marke me.'

In modern editions this arrangement has been altered by making 'You, my good friends,' part of the belly's speech, and giving the remaining words of the line to Menenius. I have thought it better to make the whole of l. 134 a parenthetical interruption by Menenius, to call the attention of the citizens to the real point of the fable.

135. *cannot* must be read as two distinct syllables with equal emphasis.

138. *the flour*. So Knight. The folios have 'Flowre' or 'Flower,' for which Capell and other editors substituted 'flower.' The two words are etymologically the same, and in French 'flour' is *fleur de farine*.

143. *digest*. The folios have 'digest,' as in *Julius Cæsar*, i. 2. 305



(299, Clar. Press ed.). See note on that passage. Both forms of the word appear to have been in use. In Henry V, v. 1. 27, 'disgestions' is put into the mouth of the Welshman Fluellen, not a very good authority in questions of English. In Henry VIII, i. 4. 62, the later folios read 'disgestion' while the first has 'digestion.'

144. *weal*, wealth, prosperity, welfare. See iii. 1. 176, and Hamlet, iii. 3. 14:

'That spirit upon whose weal depend and rest  
The lives of many.'

*Ib.* *the common*, the common people; as in iii. 1. 29.

148. *assembly*, a quadrisyllable, as in Much Ado, v. 4. 34:

'Good morrow to this fair assembly.'

See Abbott, § 477.

152. *rascal*, in the language of venery, signified a lean and worthless deer. See As You Like It, iii. 3. 58 (47, Clarendon Press ed. with note).

*Ib.* *art worst in blood to run*, art in the worst condition for running. 'In blood' was a hunting term meaning in good condition or vigour. See iv. 5. 210, and 1 Henry VI, iv. 2. 48:

'If we be English deer, be then in blood;  
Not rascal-like, to fall down with a pinch,  
But rather, moody-mad and desperate stags,  
Turn on the bloody hounds with heads of steel.'

Menenius argues that the citizen, who was most unfitted to be a leader, must have thrust himself into a prominent position for some purposes of his own.

154. *bats*. See l. 51.

156. *The one side must have bale*, one side must get the worst of it. 'Bale,' injury or mischief, is the A. S. *bealu*. It does not occur again in Shakespeare, but we find the adjective 'baleful,' noxious or injurious, in Romeo and Juliet, ii. 3. 8:

'With baleful weeds and precious-juiced flowers.'

'When bale is hext boot is next,' is an old proverb given by Ray. Malone remarks that in Bullokar's Expositor, published in 1616, the year of Shakespeare's death, 'bale' is marked as an obsolete word.

157. Shakespeare has closely followed Plutarch in his character of Marcins. 'For this Martius' natural wit and great heart did marvellously stir up his courage to do and attempt notable acts. But on the other side, for lack of education, he was so choleric and impatient, that he would yield to no living creature: which made him churlish, uncivil, and altogether unfit for any man's conversation. Yet men marvelled much at his constancy, that he was never overcome with pleasure nor money, and how he would endure easily all manner of pains and travails: thereupon they well liked and commended his stoutness and temperancy. But for all that they could not be

acquainted with him, as one citizen useth to be with another in the city: his behaviour was so unpleasant to them by reason of a certain insolent and stern manner he had, which, because he was too lordly, was disliked.' (Shakespeare's Plutarch, ed. Skeat, p. 2.)

*Ib.* *dissentious*, seditious. See iv. 6. 7, and Venus and Adonis, 657:

'This carry-tale, dissentious Jealousy.'

158. *the poor itch of your opinion*, which is very superficial and only skin deep.

159. *scabs* is elsewhere used by Shakespeare as a contemptuous expression in the secondary sense to which there is a reference here. See *Troilus and Cressida*, ii. 1. 31: 'I would thou didst itch from head to foot, and I had the scratching of thee; I would make thee the loathsome scab in Greece.' And *Much Ado*, iii. 3. 107:

'Con. Here, man; I am at thy elbow.

Bor. Mass, and my elbow itched; I thought there would a scab follow.'

163. *nor . . . nor*, neither . . . nor. So in i. 10. 19, and *Julius Cæsar*, ii. 2. 1:

'Nor heaven nor earth have been at peace to night.'

166. *no surer*, no more lasting, having no more endurance; disappearing as rapidly at the approach of danger as a hot coal melts its way through ice, or a hailstone melts in the sun. Compare *Merry Wives*, i. 3. 90:

'Rogues, hence, avaunt! vanish like hailstones, go.'

Professor Hales suggests that Shakespeare may have had in his mind the great frost of January, 1607-8, when the Thames was frozen over and fires were lighted upon it (*The Academy*, Aug. 10, 1878).

169. *whose offence subdues him*, whose crime brings him under punishment.

170. *that justice did it*, that justice (which) did it or brought about the punishment. For the omission of the relative, which is of frequent occurrence in Shakespeare. see *Richard II.* ii. 2. 128:

'Besides, our nearness to the king in love

Is near the hate of those love not the king.'

And Abbott, § 244.

*Ib.* *Who*, he who. Compare *Othello*, iii. 3. 157:

'Who steals my purse steals trash.'

171. *afflictions*. See above, l. 97.

172. *sick man's*, printed as one word in the first folio, as is the case sometimes, though not uniformly, in similar compounds, when the accent of the verse falls on the adjective. See l. 202.

178. *vile*. In the earlier folios 'vilde,' a corrupt form of spelling, very capriciously used by the printers.

*Ib.* *your garland*, your crown and ornament.

182. *What's their seeking?* What do they seek? what is their suit? Addressed to Menenius.

185. *fire*, a disyllable, as in Julius Cæsar, iii. 1. 171 :

‘As fire drives out fire, so pity pity.’

187. *Who thrives*, omitted by Hammer as superfluous both in sense and verse.

*Ib. side factions*, take part in factions. The verb is used intransitively in iv. 2. 2. Similarly Webster in *The White Devil* (p. 14, ed. Dyce, 1857) has, ‘Do you bandy factions ’gainst me?’

189. *feebling*, enfeebling, weakening. Compare King John, v. 2. 146 :

‘Shall that victorious hand be feebled here,

That in your chambers gave you chastisement?’

*Ib. liking*, favour. Compare King Lear, i. 1. 236 :

‘And such a tongue

As I am glad I have not, though not to have it

Hath lost me in your liking.’

190. *Below their cobbled shoes*, so as to trample them under foot.

191. *ruth*, pity, compassion; from A. S. *hreōw*, grief, sorrow. The word occurs in Early English in the forms *reowde* or *reowde*; later *reupe* or *reupe*, and *rup*; but although we find in Icelandic the corresponding word *hryggð*, it does not appear that the form with ‘th’ occurs in Anglo-Saxon. ‘Ruth’ has survived in the adjective ‘ruthless,’ but is only used by itself as an archaic word. Compare *Troilus and Cressida*, v. 3. 48 :

‘Spur them to ruthful work, rein them from ruth.’

192. *a quarry* was the technical word in hunting or hawking for the game, alive or dead. Here it denotes a pile of dead, as in *Hamlet*, v. 2. 375 (348, Clar. Press ed.): ‘This quarry cries on havoc’; and *Macbeth*, iv. 3. 206 :

‘To relate the manner,

Were, on the quarry of these murder’d deer,

To add the death of you.’

193. *quarter’d*, cut to pieces, slaughtered; as in Julius Cæsar, iii. 1. 268 :

‘Their infants quarter’d with the hands of war.’

194. *pick*, pitch, throw. Palsgrave (*Lesclarcissement de la Langue Francoyse*) has, ‘I pycke with an arrowe. *Ie darde*.’ The word is given in Dickinson’s *Cumberland Glossary*, and in Atkinson’s *Glossary of the Cleveland Dialect*, and according to Tollet was used in Staffordshire.

196. *discretion*, which is the better part of valour; lacking which they might be supposed to have courage.

199. *a-hungry*. Coriolanus imitates the rustic language of the plebeians and uses what in all probability was a provincialism in Shakespeare’s time. In the *Merry Wives*, i. 1. 280, Master Slender excuses himself with ‘I am not a-hungry, I thank you, forsooth’; and in *Twelfth Night*, ii. 3. 136, Sir Andrew Aguecheek says, ‘Twere as good a deed as to drink when a man’s a-hungry.’

*Ib. proverbs.* 'In a fastidious age, indeed,' remarks Archbishop Trench (Proverbs and their Lessons, pp. 2, 3), 'and one of false refinement, they may go nearly or quite out of use among the so-called upper classes. No gentleman, says Lord Chesterfield, or "no man of fashion," as I think is his exact phrase, "ever uses a proverb." And with how fine a touch of nature Shakespeare makes Coriolanus, the man who, with all his greatness, is entirely devoid of all sympathy for the people, to utter his scorn of them in scorn of their proverbs, and of their frequent employment of these.'

202. *rich men*, as one word in the first folio. See above, note on l. 172.

205. *To break the heart of generosity*, that is, as Johnson explains, to give the final blow to the nobles. 'Generosity,' like 'authority' in l. 13, is the abstract for the concrete, and denotes those of generous or noble birth. In this sense 'generous' frequently occurs; as for instance in Measure for Measure, iv. 6. 13: 'The generous and gravest citizens'; and Othello, iii. 3. 280:

'The generous islanders,

By you invited, do attend your presence.'

206. *they threw their caps*, like an English crowd in Shakespeare's time.

207. *As, as if.* See Julius Cæsar, iii. 1. 99 (Clar. Press ed.).

*Ib. the horns o' the moon.* Compare Antony and Cleopatra, iv. 12. 45:

'Let me lodge Lichas on the horns o' the moon.'

So also Heywood, The Silver Age (Works, iii. 153):

'Blowne

And hang'd vpon the high hornes of the moone.'

208. *Shouting.* So Pope. The folios have 'shooting.' Compare i. 9. 50, where 'shont' is spelt 'shoot' in the first three folios.

*Ib. emulation* is used here of rivalry in a bad sense, as in factious strife; compare Julius Cæsar, ii. 3. 14:

'My heart laments that virtue cannot live

Out of the teeth of emulation.'

209. *Five tribunes.* 'These persuasions pacified the people conditionally, that the Senate would grant there should be yearly chosen five Magistrates, which they now call Tribuni plebis, whose office should be to defend the poor people from violence and oppression. So Junius Brutus and Sicinius Velutus were the first tribunes of the people that were chosen, who had only been the causers and procurers of this sedition. Hereupon, the city being grown again to good quiet and unity, the people immediately went to the wars, shewing that they had a good will to do better than ever they did, and to be very willing to obey the Magistrates in that they would command concerning the wars.' (Shakespeare's Plutarch, ed. Skeat, pp. 6, 7.)

211. *'Sleath!* Contracted from 'God's death!' a favourite oath of Queen Elizabeth, as 'Swounds' or 'zounds' from 'God's wounds,' to avoid the penalties of Acts of Parliament against profanity.

214. *Win upon power*, get the advantage over authority. So in Antony and Cleopatra, ii. 4. 9: 'You'll win two days upon me'; that is, you will get the advantage of me by two days. Compare 'got on the Antiates,' iii. 3. 4.

216. *you fragments!* contemptuously, as in Troilus and Cressida, v. 1. 9, Achilles addresses Thersites, 'From whence, fragment?'

218. *Volscies*. So Collier, following the spelling of North's Plutarch. The folios have 'Volcies' or 'Volsies,' and later editors Volscians, Volcians, and Volces, the last being the most frequent form in the folios.

219. *to vent*, to dispose of, get rid of. See l. 203, and iii. 1. 258.

220. Enter Cominius, &c. The folios have, 'Enter Sicinius Velutus, Aunius Brutus Cominius, Titus Lartius, with other Senators.'

221. Coriolanus had apparently warned the senate that they must expect an attack from the Volscians. The news of their being actually in arms had only just been communicated to him.

223. *that will put you to't*, will put you to the proof, press you hard. Compare ii. 2. 139; Othello, iii. 3. 471:

'I greet thy love,  
Not with vain thanks, but with acceptance bounteous,  
And will upon the instant put thee to't.'

And Measure for Measure, iii. 2. 101: 'Lord Angelo dukes it well in his absence; he puts transgression to't.'

226. *You have fought together?* The folios print this as a question, and there seems no good reason for changing the note of interrogation, as Capell did, to a full stop.

227. *by the ears*, quarrelling. See All's Well, i. 2. 1:

'The Florentines and Senoys are by the ears.'

229. *Only my wars with him*, my wars with him only. Compare, for this transposition of the adverb, i. 1. 14, 91, and Julius Cæsar, v. 4. 12: 'Only I yield to die.' See Abbott, § 420.

233. *constant*, true to my promise.

*Ib. Lartius*. The folios have 'Lucius,' which Rowe corrected. In North's Plutarch (1759) he is called Titus Lartius, as in the stage direction above.

235. *stiff*, obstinate.

*Ib. stand'st out?* dost thou resist or stand aloof? Compare Twelfth Night, iii. 3. 35: 'Only myself stood out.' See Abbott, § 241, for the omission of 'thou' in peremptory and familiar questions.

236. *t' other*, the other; as 't' one' for 'the one.' In the early copies the form varies between 'th' other' and 'tother.' For instance, in Troilus and Cressida, v. 4. 19: 'Soft! here comes sleeve and t' other,' the quartos have 'tother'; the folios 'th' other.' On the other hand in Hamlet, ii. 1. 56: 'I saw him yesterday, or t' other day,' the folios have 'tother,' while the quartos read 'th' other.' Again in Richard II, ii. 2. 112, 113: 'The

one is my sovereign . . . the other again' &c., the earliest quartos read 'Tone' and 'tother,' while the folios have 'Th' one' and 'th' other.'

239. The speech of Titus is printed as prose in the folios. Pope first arranged it as verse.

241. *Right worthy you priority*. For the construction compare 'worthy death' (iii. 1. 298) and see note on Julius Cæsar, i. 2. 181.

243. *these rats*. Compare line 155. To the patricians the commons were mere consumers of food. They are now regarded as increasers of population, *prolétaires*.

244. *mutiners*. Cotgrave has 'Mutinateur: m. A mutiner.' Compare 'enginer' in Hamlet, iii. 4. 206:

'For 'tis the sport to have the enginer

Hoist with his own petar.'

And 'pioner' in Lucrece, 1380:

'There might you see the labouring pioner

Begrimed with sweat.'

In The Tempest (iii. 2. 41) we have also the form 'mutineer.'

245. *puts well forth*, displays itself well; the blossoms of your valour promise goodly fruit.

250. *to gird the gods*, to taunt them, use sarcasm against them. Falstaff (2 Henry IV, i. 2. 7) says of himself, 'Men of all sorts take a pride to gird at me.' And in Earle's Micro-cosmographie, 6 (p. 28, ed. Arber), we find the same construction as here: 'His life is a perpetuale Satyre, and hee is still girding the ages vanity.' To 'gird' (or 'gyrd') originally signified to smite or strike, and hence in its figurative sense a 'g'rd' or jest is analogous to 'bob,' which originally meant a blow or rap. The following are examples of the early use of the word: 'He gurde Suard on þæt hæfd,' i. e. he smote Suard on the head (Lazamon's Brut, l. 1596).

'And girdeth of Gyles heed.'

Vision of Piers Ploughman, l. 1284 (ed. T. Wright).

'And to thise cherles two he gan to preye

To slen him, and to girden of his heed.'

Chaucer, The Monkes Tale (C. T. ed. Tyrwhitt, l. 14464).

Hence 'through girt' is stricken through or pierced.

'Thurgh girt with many a grevous bloody wound.'

Id. The Knightes Tale, l. 1012.

So Kyng Alisaunder, l. 2299:

'A two peces he hadde him gurd,'

that is, he would have smitten him in two. Again, in the Wicliffite Versions of 2 Kings (2 Sam.) xvi. 9: 'I shal goo and gird of his head.' Cotgrave gives the substantive 'gird' in its metaphorical sense in company with other equivalents: 'Strette: f. A pinch, nip, wrinche, twindge, gird'; and again, 'Attainte: f. A reach; hit, home touch; blow. or stroke; also,

a designement, intention, purpose, pretence; also, a gentle nip, quip, or iert; a sleight gird, or taxation.' That the original meaning of the word was 'blow' is evident from *The Taming of the Shrew*, v. 2. 58:

'Bap. O ho, Petruchio! Tranio hits you now.

Luc. I thank thee for that gird, good Tranio.'

251. *Bemock*. The force of the prefix in such compounds is intensive. Compare bedeck, bedew, bedim, bedrench, begnaw, beslobber, besmear, besmirch, besort, bespice, bestain, bestir, &c.

*Ib. the modest moon*, symbol of Diana goddess of Chastity. See v. 3. 65. Hence in *Midsummer Night's Dream*, i. 1. 73:

'Chanting faint hymns to the cold fruitless moon.'

Again in the same play, ii. 1. 156:

'Flying between the cold moon and the earth.'

And i. 162:

'Quench'd in the chaste beams of the watery moon.'

Also 1 Henry IV, i. 2. 32: 'Being governed, as the sea is, by our noble and chaste mistress, the moon.'

252. *The present wars devour him!* Hanmer first printed this with a note of exclamation. The folios have only a comma, thus giving a sense which Steevens defends, 'the present wars eat up his gentler qualities.' He appeals to the common expression 'to be eat up with pride.' Malone says, 'I concur with Mr. Steevens. "The present wars," Shakespeare uses to express the pride of Coriolanus grounded on his military prowess; which kind of pride Brutus says *devours* him.' But it is difficult to see how 'the present wars,' in which Coriolanus had not yet been engaged, can denote the military reputation derived from his past achievements.

253. *Too proud to be so valiant*, too proud of being so valiant. For instances of this use of the infinitive, compare *King Lear*, iii. 5. 11: 'How malicious is my fortune, that I must repent to be just!' And *As You Like It*, v. 2. 109: 'If this be so, why blame you me to love you?' See Abbott, § 356.

253-257. The speech of Sicinius is printed as prose in the folios. Pope arranged the lines as verse.

254. *good success*. In Shakespeare's time 'success' was frequently a colourless word, which required a qualifying adjective 'good' or 'ill.' Compare *Joshua* i. 8: 'Then thou shalt have good success.' The modern usage however is also common in Shakespeare. See i. 9. 75.

256. *brook*, endure; followed by an infinitive, as in *Julius Cæsar*, i. 2. 159:

'There was a Brutus once that would have brook'd

The eternal devil to keep his state in Rome

As easily as a king.'

See the note on this passage in the Clarendon Press edition.

*Ib. to be commanded*, to be entrusted with a command. 'Commanded'

is here formed from the substantive and not from the verb. See i. 1. 108, i. 4. 12, iii. 1. 60, v. 2. 76, and compare 'the guiled shore' in *The Merchant of Venice*, iii. 2. 97; and 'the ravin'd salt-sea shark' in *Macbeth*, iv. 1. 24.

257. *the which*. The use of the article with the neuter relative pronoun, which is now archaic, is common in Shakespeare and the Authorised Version. Compare Genesis i. 29: 'Every tree, in the which is the fruit of a tree yielding seed.'

258. *whom*, used with an inanimate antecedent, as in *The Tempest*, iii. 3. 62: 'The elements

Of whom your swords are temper'd.

See also iii. 2. 119.

261. *Shall be*, will be represented as being.

262. *censure*, judgement, opinion. 'Giddy' because not well balanced. Compare *Hamlet*, i. 3. 69:

'Take each man's censure, but reserve thy judgement.'

263. *Will then cry out of Marcius*, concerning Marcius. So in *Henry V*, ii. 3. 29, of Falstaff's death:

'*Nym*. They say he cried out of sack.

*Host*. Ay, that a' did.

*Bard*. And of women.

*Host*. Nay, that a' did not.'

264. *Had borne the business*, had conducted the affair. See i. 6. 82.

265. *Opinion*, reputation, public opinion. Compare *Troilus and Cressida*, i. 3. 142:

'The great Achilles, whom opinion crowns  
The sinew and the forehead of our host.'

*Ib. sticks on*, is fastened on him like an ornament. Compare 2 *Henry IV*, ii. 3. 18:

'There were two honours lost, yours and your son's.  
For yours, the God of heaven brighten it!  
For his, it stuck upon him as the sun  
In the grey vault of heaven.'

266. *demerits*, merits, deserts. So in *Othello*, i. 2. 22:

'My demerits  
May speak unbonneted to as proud a fortune  
As this that I have reach'd.'

266, 267. *Come . . . Marcius*. So Theobald. In one line in the folios.

267. *are to Marcius*, belong to Marcius. Compare *Hamlet*, ii. 2. 124: 'Thine evermore, most dear lady, whilst this machine is to him, Hamlet.'

270. *Let's hente*. The omission of the verb of motion before adverbs of direction is very common. See 273, and i. 3. 60, 61, 70, 73.

272. *his singularity*, his peculiar character, which differs from that of all others.



## Scene II.

The stage direction in the folios is, 'Enter Tullus Aufidius with Senators of Coriolus.'

2. *enter'd in*, initiated into, admitted to; and so, acquainted with. Compare 'man-enter'd' in ii. 2. 97. The term is perhaps borrowed from the Universities, where it still survives, and this is rendered more probable by the recurrence of the word 'proceed,' which has also a technical academic sense. An undergraduate 'enters' the University and 'proceeds' to a degree, and the taking a degree in any faculty, such as arts, law, physic or divinity, is called 'proceeding' in that faculty. Bacon says of travellers (Essay xviii): 'He that travaileth into a country, before he hath some entrance into the language, goeth to schoole, and not to travaile'; where 'entrance' = initiation, preliminary instruction. In the Gentleman's Recreation (6th ed. 1721, p. 81) is a chapter, 'How to enter Hounds to the Hare.'

4. *What ever have been thought on*. The second and subsequent folios read 'hath.' If the reading of the first folio be correct we must understand 'what' to mean 'what things.' Delius regards 'have' as the subjunctive, but this cannot be. In Henry V, ii. 2. 75, the first folio reads:

'Why, what reade you there,  
That haue so cowarded and chac'd your blood  
Out of apparance.'

*Ib. on*. See i. 1. 10.

6. *circumvention*, the power of circumventing and defeating an attack by being forewarned.

*Ib. four days gone*, four days ago, four days since. Compare 2 Henry IV, iii. 1. 57:

'Tis no ten years gone  
Since Richard and Northumberland, great friends,  
Did feast together.'

The fuller form 'agone' occurs in 1 Samuel xxx. 13: 'My master left me, because three days agone I fell sick.'

9. *press'd*, impressed, forced to serve in the army. See iii. 1. 122, where the folios, as here, spell the word 'prest.' Compare 1 Henry IV, iv. 2. 16: 'I press me none but good householders, yeomen's sons.'

*Ib. a power*, a force, an army. See below, l. 32, iv. 5. 118, and the quotation from King Lear in the following note. Again, Macbeth, iv. 2. 236:

'Come, go we to the King; our power is ready.'

15. *preparation*. Used here for a force ready prepared for action, as in Othello, i. 3. 14:

'The Turkish preparation makes for Rhodes.'  
And King Lear, iv. 4. 22:

'Mess.

News, madam;

The British powers are marching hitherward.

Cor. 'Tis known before: our preparation stands

In expectation of them.'

16. *Whither*. The first and second folios spell the word 'Whether,' as in iv. 1. 34. The Old English forms are *hwider* and *hwader*.

18. *made doubt*, doubted. See v. 3. 45.

19. *To answer us*, to meet us in battle. Compare Troilus and Cressida, iii. 3. 35:

'Withal bring word if Hector will to-morrow  
Be answer'd in his challenge.'

And again, in the same play, i. 3. 171:

'Arming to answer in a night alarm.'

See also Julius Cæsar, v. 1. 24:

'Oct. Mark Antony, shall we give sign of battle?

Ant. No, Cæsar, we will answer on their charge.'

20. *pretences*, intentions, designs. Compare Macbeth, ii. 3. 137:

'Against the undivulged pretence I fight  
Of treasonous malice.'

23. *shorten'd in our aim*, made to fall short of what we aim at. Compare King Lear, iv. 7. 9:

'Yet to be known shortens my made intent.'

24. *To take in*, to capture, subdue. See iii. 2. 59, and Antony and Cleopatra, iii. 7. 24:

'Is it not strange, Canidius,  
That from Tarentum and Brundisium,  
He could so quickly cut the Ionian sea,  
And take in Toryne?'

Again in the same play, iii. 13. 83:

'When he hath mused of taking kingdoms in.'

So also Chapman's Homer, Iliad ii. 119:

'For now, nor ever, shall  
Our utmost take in broad-way'd Troy.'

Ben Jonson, Every Man in his Humour, iii. 1: 'I'll tell you, gentlemen, it was the first, but the best leaguer that ever I beheld with these eyes, except the taking in of — what do you call it? last year, by the Genoways.' Drayton's Polyolbion, i. 368:

'Where, taking-in the Townes, pretended to belong  
Vnto that Grecian lord, some forces there they put.'

See also Massinger, A New Way to pay Old Debts, v. 1:

'An army of whole families, who yet alive,  
And but enroll'd for soldiers, were able  
To take in Dunkirk.'

*Ib. ere almost.* For this position of 'almost,' following the word which it qualifies, compare *Midsummer Night's Dream*, ii. 2. 154: 'I swoon almost with fear.' So 'not almost' = almost not = scarcely. See *Richard III*, ii. 3. 39:

'Ye cannot almost reason with a man

That looks not heavily and full of fear.'

27. *Corioli.* The first folio has 'Corioles'; the others 'Coriolus.' 'Corioles' is the form in North's Plutarch.

28. *set down*, encamp for the purpose of besieging. See i. 3. 97, v. 3. 2, and *Macbeth*, v. 4. 10:

'We learn no other but the confident tyrant

Keeps still in Dunsinane, and will endure

Our setting down before 't.'

*Ib. for the remove*, to raise the siege; a technical term. Compare *Venus and Adonis*, 423:

'Remove your siege from my unyielding heart.'

And *Romeo and Juliet*, v. 3. 237: 'To remove that siege of grief from her.'

32. *parcels*, parts, portions. See iv. 5. 214. The word was formerly used in a much wider sense than at present. For instance in *1 Chronicles* xi. 13: 'There the Philistines were gathered together to battle, where was a parcel of ground full of barley.' Again, *All's Well*, ii. 3. 58:

'This youthful parcel

Of noble bachelors stand at my bestowing.'

### Scene III.

Enter *Volumnia* and *Virgilia*. The stage direction in the folios adds 'mother and wife to *Martius*.'

3. *freelier*, more freely. This mode of inflecting adverbs in -ly is not common in modern English. Shakespeare uses 'proudlie' in iv. 7. 8, and 'earthlier' in *Midsummer Night's Dream*, i. 1. 76.

7. *plucked all gaze his way*, attracted every eye towards him. For 'all' in this sense with a singular noun, see v. 3. 25, and *The Merchant of Venice*, iv. 1. 356:

'And the offender's life lies in the mercy

Of the duke only, 'gainst all other voice.'

8. *should*, used as in modern English 'would.' See ii. 1. 39. Compare *Merchant of Venice*, i. 2. 100: 'You should refuse to perform your father's will if you should refuse to accept him.'

9. *such a person*, one of such a goodly exterior.

10. *to hang by the wall*, to be useless or neglected. Compare *Cymbeline*, iii. 4. 54:

'Poor I am stale, a garment out of fashion;

And, for I am richer than to hang by the walls,

I must be ripp'd.'

And Measure for Measure, i. 2. 171

‘All the enrolled penalties  
Which have, like unscour’d armour, hung by the wall  
So long that nineteen zodiacs have gone round  
And none of them been worn.’

12. *like*, likely. Compare As You Like It, iv. 1. 69: ‘Come, woo me, woo me, for now I am in a holiday humour and like enough to consent.’

13. *bound with oak*, for saving the life of a Roman citizen. The first experience of Coriolanus in war was at the battle of the Lake Regillus. ‘In this battle, wherein were many hot and sharp encounters of either party, Martius valiantly fought in the sight of the Dictator: and a Roman soldier being thrown to the ground even hard by him, Martius straight bestrid him, and slew the enemy, with his own hands, that had before overthrown the Roman. Hereupon, after the battle was won, the Dictator did not forget so noble an act, and therefore first of all he crowned Martius with a garland of oaken boughs. For whosoever saveth the life of a Roman, it is a manner among them, to honour him with such a garland.’ (Shakespeare’s Plutarch, ed. Skeat, p. 3.)

15. *man-child*. Compare Revelation, xii. 5: ‘And she brought forth a man-child.’ In this passage the word is found in the Wicliffite Versions, some MSS. of which have ‘man-child,’ and others ‘knave-child.’ Again, in Stow’s Summarie (ed. 1565), fol. 116 a: ‘This yere the quene was deliuered of a mā child at Lāgley.’

19. *good report*, fame, reputation. See i. 9. 54.

22. *thine and my good Marcius*. Compare v. 6. 4, and The Tempest, iii. 3. 93: ‘His and mine loved darling’; and in the same play, ii. 1. 254: ‘In yours and my discharge.’ In modern English we should say, ‘In my discharge and yours.’

*Ib. had rather had*, would rather have had. Compare Othello, iii. 4. 25:

‘Believe me, I had rather have lost my purse  
Full of crusadoes.’

26. *Beseech you*, I beseech you. See ii. 3. 93, iii. 1. 149, iv. 4. 10. So in Cymbeline, i. 1. 153: ‘Beseech your patience.’ And The Tempest, i. 2. 473: ‘Beseech you, father.’

*Ib. to retire myself*. Many verbs which are now intransitive were formerly reflexive; as for instance, assemble, behave, endeavour, remember, repent, sport, submit, and others. Compare The Tempest, v. 1. 310:

‘And thence retire me to my Milan, where  
Every third thought shall be my grave.’

Again, Richard II, iv. 1. 96:

‘And toil’d with works of war, retired himself  
To Italy.’

And Fairfax, Tasso, xii. 47:

'This said, the maide and he with sober pace  
Drew backe, and to the banke themselues retire.'

28. *I hear hither*, that is, hear the sound of it penetrating hither.

30. *As children (flee) from a bear*, the construction is according to the sense, as if 'fleeing' had been used for 'shunning.'

36. *Or . . . or*, either . . . or. See iii. i. 208.

39. *his trophy*, or the ornaments of his tomb. Compare Hamlet, iv. 5. 214:

'No trophy, sword, nor hatchment o'er his bones.'

And All's Well, ii. 3. 146:

'On every grave

A lying trophy.'

42. *At Grecian sword, contemning*. Tell Valeria &c. In this line there is evidently a corruption, and what seems the most probable emendation has been put into the text. The first folio reads,

'At Grecian sword. *Contenning*, tell Valeria &c.'

'Contenning' being printed in italic as if it were the name of the gentlewoman in attendance. In the second folio this was altered to

'At Grecian swordes *Contending*: tell Valeria &c.'

The line stood thus substantially in the later folios and in all editions down to the time of Capell, who printed it

'At Grecian swordes' contending.—Tell Valeria.'

Mr. Collier first conjectured

'At Grecian swordes, contemning';

and this was singularly enough found among the emendations in the margin of the famous Perkins Folio.

44. *bless*, protect or preserve by their blessing. Compare Much Ado, v. i. 145: 'God bless me from a challenge!' Also King Lear, iii. 4. 60: 'Bless thee from whirlwinds, star-blasting, and taking!' And again, iv. i. 60: 'Bless thee, good man's son, from the foul fiend!'

*Ib. fell*, fierce, cruel. See iv. 4. 13, and note on Midsummer Night's Dream, ii. i. 20:

'For Oberon is passing fell and wrath.'

46. Enter Valeria with an Usher, and a Gentlewoman. So the stage direction stands in the folios. Modern editors, following Malone, have, 'Re-enter Gentlewoman, with Valeria and her Usher.'

50. *manifest housekeepers*, notorious or well-known keepers at home. For 'manifest' in this sense compare All's Well, i. 3. 229:

'You know my father left me some prescriptions  
Of rare and proved effects, such as his reading  
And manifest experience had collected  
For general sovereignty.'

51. *sewing*, used here of working embroidery, as in the quotation from Othello below. Compare also Titus Andronicus, ii. 4. 39:

'Fair Philomela, she but lost her tongue,  
And in a tedious sampler sew'd her mind.'

*Ib.* A *fine spot*, a fine pattern; used of the figures in embroidery. Compare Othello, iii. 3. 438:

'Have you not sometimes seen a handkerchief  
Spotted with strawberries in your wife's hand?'

Of which Othello afterwards (iii. 4. 72) says, a sibyl

'In her prophetic fury sew'd the work.'

56. *O' my word*. The folios have here 'A my word,' and in l. 57 'A my troth' and 'a Wensday.'

56, 57. *'tis a very pretty boy*. For this familiar use of 'it' applied to persons compare As You Like It, i. 1. 148: 'I'll tell thee, Charles: it is the stubbornest young fellow of France.' And Macbeth, i. 4. 58: 'It is a peerless kinsman.'

57. *Wednesday*. The first folio has 'Wensday,' as in Othello, iii. 3. 61:

'On Tuesday noone, or night; on Wensday Morne.'

58. *has* for 'he has.' The folios print 'ha's,' or 'h'as.' For the omission of the pronoun see ii. 2. 14, iii. 1. 161, 162, and As You Like It, i. 1. 2: 'Bequeathed me by will but poor a thousand crowns.'

*Ib.* *confirmed*, resolute, determined. Compare Much Ado, v. 4. 17:

'Which I will do with confirm'd countenance.'

And in the same play, ii. 1. 395: 'He is of a noble strain, of approved valour and confirmed honesty.'

61. *caught*, caught, the form of the past tense which Shakespeare elsewhere uses. 'Caught' occurs three times for the participle; see Love's Labour's Lost, v. 2. 69; All's Well, i. 3. 176; Romeo and Juliet, iv. 5. 48.

63. *mammocked it*, tore it in pieces with his teeth. Cotgrave has (Fr. Dict.), 'Morcelet: m. A bit, small mammocke, or morsell.' And again, 'Miettes: f. Crummes, scraps, small fragments, or mammoakes of bread, &c.' Major Moor, in his Suffolk Words and Phrases, gives 'Mammuck. To cut and hack victuals wastefully.'

67. *A crack*, a slightly contemptuous phrase applied to a child, and used by Valeria to qualify the compliments of her visitor. Compare Master Shallow in 2 Henry IV, iii. 2. 34: 'I see him break Skogan's head at the court-gate, when a' was a crack not thus high.' In Icelandic *krakki* is a thin youth, an urchin; said to be connected with *kraki*, a pale or stake.

68. *stitchery*, needlework, sewing.

73. *by your patience*, by your leave, with your permission. So in i. 9. 55, and The Tempest, iii. 3. 3:

'By your patience,  
I needs must rest me.'

80. *want*, am wanting in.

83. *cambric*, which takes its name from Cambrai, might be noted by the hypercritical as an anachronism.

*Ib.* *sensible*, sensitive. So in *The Tempest*, ii. 1. 174: 'To minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.' For the omission of 'as' before 'sensible' see iv. 1. 53, and *The Tempest*, v. 1. 289:

'This is a strange thing as e'er I look'd on.'

97. *set down*. See i. 2. 28.

98. *they nothing doubt*. For this adverbial use of 'nothing' see *Richard II.*, i. 1. 120:

'Such neighbour nearness to our sacred blood  
Should nothing privilege him.

And *Othello*, ii. 3. 224:

'Yet, I persuade myself, to speak the truth  
Shall nothing wrong him.'

99. *to make it brief wars*. For this indefinite use of 'it' as the object of a verb see Abbott, § 226. 'Wars' is of frequent occurrence in Shakespeare in the phrases where we have also the singular. We have for instance 'to make wars' as well as 'to make war'; 'at wars' and 'at war'; 'to go to wars' and 'to go to war.' With the present passage compare i. 1. 229, and *All's Well*, ii. 1. 25: 'O, 'tis brave wars!'

101. *Give me excuse*, excuse me. So in *Lucrece*, 1715:

'No dame, hereafter living,  
By my excuse shall claim excuse's giving.'

104. *disease*, disturb. See Chapman's *Homer*, *Iliad* x. 45:

'But brother, hie thee to thy ships, and *Idomen disease*.'

*Ib.* *our better mirth*, our mirth which will be better without her company. For this proleptic or anticipatory use of the adjective compare *Macbeth*, i. 6. 3:

'The air  
Nimble and sweetly recommends itself  
Unto our gentle senses';

that is, to our senses which become gentle thereby. Again, in the same play, iii. 4. 76:

'Ere humane statute purged the gentle weal';

that is, purged the commonwealth and made it gentle.

107. *out o' door*. In the first folio 'out a doore.' As 'war' and 'wars' are used interchangeably (see above, l. 99), so we find both 'out o' door' and 'out o' doors' in Shakespeare. The former occurs in *King Lear*, iii. 2. 11: 'Court holy-water in a dry house is better than this rain-water out o' door.'

108. *at a word*, in one word, in short; a strong expression of emphasis.

Compare *Merry Wives*, i. 1. 109: 'He hath wronged me; indeed he hath; at a word he hath, believe me.' Again, *Much Ado*, ii. 1. 118:

'*Urs*. I know you well enough; you are signor Antonio.

*Ant*. At a word, I am not.'

#### Scene IV.

4. *spoke*. Shakespeare uses both forms of the participle 'spoke' and 'spoken.' See iv. 5. 101, *The Tempest*, i. 2. 430, and iv. 1. 31; *Hamlet*, i. 1. 45.

2. *My horse to yours*, as a wager. Compare *Richard III*, i. 2. 252:

'My dukedom to a beggarly denier.'

7. *Summon the town* to surrender.

8. *this mile and half*. Steevens omits the last two words, referring to i. 6. 17.

9. '*larum*, the cry 'to arms!' which came from the Italian *all'arme*. It was originally the shout of the sentinels when surprised by the enemy.

12. *our fielded friends*, our friends in the field. Another instance of an adjective in -ed formed from a substantive. See i. 1. 256. *Marcus* refers to the division of the Roman army under *Cominius* mentioned in i. 3. 96.

14. *that fears you less than he*. This is most likely what Shakespeare wrote, though, as *Johnson* pointed out, he ought to have said,

'No, nor a man that fears you more than he.'

But there is a similar mistake in *Troilus and Cressida*, i. 1. 28:

'Patience herself, what goddess e'er she be,  
Doth lesser blench at sufferance than I do.'

See note on *King Lear*, ii. 4. 134, 135 (*Clar. Press* ed.).

17. *than*=than that. So in *Measure for Measure*, ii. 4. 133:

'Since I suppose we are made to be no stronger  
Than faults may shake our frames.'

*Ib. pound us up*, shut us up as in a pound.

20. *list*, hark. So *Hamlet*, i. 5. 22: 'List, list, O, list!'

23. *issue forth their city*. Compare *Midsummer Night's Dream*, i. 1. 164:

'Steal forth thy father's house to-morrow night.'

And *Romeo and Juliet*, i. 1. 126:

'Madam, an hour before the worshipp'd sun  
Peer'd forth the golden window of the east.'

25. *more proof*, more capable of resistance, better for defence. 'Armour of proof' is armour which has been proved and tested; and 'proof' is used for 'armour of proof' in *Macbeth*, i. 2. 54: 'Lapp'd in proof.' Hence 'proof' as an adjective comes to mean impenetrable like armour, and so, capable of resistance.

30. *All the contagion of the south*. The south was regarded as the quarter from which diseases and noxious vapours came. See ii. 3. 26-29;



Troilus and Cressida, v. 1. 21: 'The rotten diseases of the south'; and Cymbeline, ii. 3. 136: 'The south-fog rot him!'

31. *You shames of Rome! you herd of—Boils and plagues* &c. Johnson was the first to regulate this passage, which stood thus in the first folio:

'You Shames of Rome: you Heard of Byles and Plagues  
Plaister you o'er' &c.

As Malone observes, it is quite in the manner of Coriolanus to be so carried away by passion as to be almost incoherent. For instance, when his temper gets the better of him, as it usually does, he breaks out in a former passage (i. 1. 211):

'One's Junius Brutus,  
Sicinius Velutus, and I know not—'Sdeath!  
The rabble should have first unroof'd the city,  
Ere so prevail'd with me.'

Theobald conjectured, and his conjecture was adopted by Pope in his second edition,

'You shames of Rome, you! herds of boils and plagues' &c.

Dr. Schmidt retains the old reading 'herd of biles and plagues,' followed by a comma, and explains 'Plaster you o'er' as reflexive. But although Shakespeare's vocabulary of terms of abuse was most copious, I do not think he would employ so violent a figure as to designate by the names of diseases those who were the subjects of them. It is true that in i. 1. 169, 'scab' is a term of contempt, but this is rather the result of disease than the disease itself. And similarly, when Stephano says, in *The Tempest*, v. 1. 286, 'O touch me not; I am not Stephano but a cramp,' he uses the word of the contortions and soreness which are the result of cramp. Hence I cannot regard 'boils and plagues' in the present passage as descriptive of the cowardly soldiers, and therefore connected with the preceding 'herd of,' but rather as the subject of 'Plaster' and the beginning of Coriolanus's curse. In the first folio 'herd' is spelt 'Heard,' as in iii. 1. 33, where it is used in a similarly contemptuous manner. 'Byle' or 'Bile' is the old spelling of 'boil' in the early copies of Shakespeare, as well as in the Authorised Version, and represents the pronunciation of the word.

38. *charge home*. As an adverb in this and similar phrases 'home' denotes 'to the utmost,' so as to reach the point beyond which no further progress is possible. Thus 'a home-thrust' is a thrust with a weapon up to the hilt. See iii. 3. 1, iv. 1. 8, iv. 2. 48, *Measure for Measure*, i. 3. 41:

'Who may, in the ambush of my name, strike home.'

And *King Lear*, ii. 1. 53:

'With his prepared sword, he charges home  
My unprovided body.'

Again, *Othello*, v. 1. 2:

'Wear thy good rapier bare, and put it home.'

39. *the fires of heaven*, the stars. Compare Macbeth, i. 4. 50, 'Stars, hide your fires'; and King Lear, iii. 7. 61 :

'The sea, with such a storm as his bare head  
In hell-black night endured, would have buoy'd up,  
And quench'd the stelled fires.'

40. *my wars*. See i. 1. 229 ; i. 3. 99.

42. *As they us to our trenches*. The first folio reads,

'As they vs to our Trenches followes.'

The later folios changed 'followes' to 'followed,' which is the reading adopted in modern editions. The word is superfluous and has probably crept into the text from the stage direction 'Another Alarum, and Martius followes them to gates, and is shut in.' I have therefore omitted it. Collier in his second edition reads 'Follow!' and Lettsom suggests 'Follow me.'

43. *ope*, open ; only used in the predicate, and not as a qualifying adjective. See iii. 1. 138, and Julius Cæsar, i. 2. 267 : 'He plucked me ope his doublet.'

44. 'He did encourage his fellows with words and deeds, crying out to them, "that fortune had opened the gates of the city, more for the followers than the fliers."' (Shakespeare's Plutarch, ed. Skeat, p. 8.)

47. *To the pot, I warrant him*. Staunton quotes from Peele's Edward I :

'For goes this wretch, this traitor, to the pot.'

And Webster's White Devil, p. 37 (ed. Dyce, 1857) : 'They go to the pot for't.' The figure is taken from the melting-pot.

51. *Clapp'd to*, shut hastily. So 1 Henry IV, ii. 4. 305 : 'Hostess, clap to the doors.'

52. *To answer*. See i. 2. 19.

53. *Who sensibly outdares*. Johnson unnecessarily changed this to 'Who, sensible, outdares' &c., adopting part of Thirlby's conjecture which Theobald inserted in his text, 'Who, sensible, outdoes' &c. But this use of the adverb is of frequent occurrence in Shakespeare. Compare for instance Julius Cæsar, iii. 3. 2, where modern editors substitute the adjective :

'And things unluckily charge my fantasy' ;

and see the note upon that passage in the Clarendon Press edition. Similarly in The Tempest, iii. 1. 32, As You Like It, i. 2. 162 (139, Clar. Press ed.), and Sonnet, xi. 3 :

'And that fresh blood which youngly thou bestowest

Thou mayst call thine when thou from youth convertest.'

54. *stands*. The folios have 'stand'st.'

54-56. The passage stands thus in the first folio :

'Thou art left *Martius*,

A Carbuncle intire: as big as thou art,

Weare not so rich a Jewell.'

55. Malone compares Othello, v. 2. 145 :

'Nay, had she been true,  
If heaven would make me such another world  
Of one entire and perfect chrysolite,  
I'd not have sold her for it.'

The carbuncle here must be the ruby; for the garnet, to which the term is now most commonly applied, is a stone of no great value. The *carbunculus* of Pliny was a generic name for 'every kind of red, transparent, fiery stone: the Pyrope, the Almandine, and the Red Jacinth, equally with our Ruby' (King, *The Natural History of Precious Stones &c.*, p. 225).

57. *Even to Cato's wish.* The folios have 'Euen to Calues wish.' But Shakespeare followed Plutarch closely here: 'For he was even such another, as Cato would have a soldier and a captain to be, not only terrible and fierce to lay about him, but to make the enemy afeard with the sound of his voice, and grimness of his countenance.' (Shakespeare's Plutarch, ed. Skeat, p. 7.) The readers of Westward Ho will remember the famous Sir Richard Grenville and his terrible lion voice.

*Ib.* to, according to. See ii. 1. 236: 'to's power.'

60, 61. *as if the earth Were feverous &c.* Compare Macbeth, ii. 3. 66:

'Some say, the earth

Was feverous and did shake.'

62. *make remain*, remain. Similarly in *Love's Labour's Lost*, ii. 1. 240, 'make repair' = repair:

'All senses to that sense did make their repair.'

And in *Midsummer Night's Dream*, iii. 2. 290, 'make compare' = compare:

'Now I perceive that she hath made compare

Between our statures';

where 'compare' is a substantive formed from the verb as 'remain' is here. It is not quite certain whether 3 *Henry VI*, iv. 1. 131, is a parallel instance:

'Go levy men, and make prepare for war.'

In *Macbeth*, iv. 3. 148, 'here-remain' is used as a compound substantive.

### Scene V.

3. *murrain*, which is properly a cattle plague (see *Midsummer Night's Dream*, ii. 1. 97), is used in such execrations like 'plague' itself. See *The Tempest*, iii. 2. 88: 'A murrain on your monster!' And *Troilus and Cressida*, ii. 1. 20: 'A red murrain o' thy jade's tricks!' The word was also used of human diseases. In *Stow's Summarie* (1565), fol. 28a, under the date 1094 is a marginal note, 'Great morein of men.'

*Ib.* Stage direction. Enter . . . with a Trumpet. 'Trumpet' is here 'a trumpeter,' as in the stage direction to *King Lear*, v. 3. 117, 'Enter Edgar, at the third sound, armed, with a trumpet before him.' Compare *Henry V*, iv. 2. 61: 'I will the banner from a trumpet take.'

4. *these movers*, these active stirring fellows; contemptuously used of the

loiters for plunder. Others take it as equivalent to 'these agitators.' Shakespeare elsewhere uses 'mover' as he does 'liver,' in the sense of 'living creature,' a human being simply. See *Venus and Adonis*, 368:

'O fairest mover on this mortal round.'

There is probably a play upon all these senses in the present instance.

*Ib. prize their hours*, value their time. Rowe in his second edition changed 'hours' to 'honours' unnecessarily, though the change is approved by Johnson. But Steevens has shewn by a quotation from Plutarch that the reading in the text is right. 'The city being taken in this sort, the most part of the soldiers began incontinently to spoil, to carry away, and to look up the booty they had won. But Martius was marvellous angry with them, and cried out on them, that it was no time now to look after spoil, and to run straggling here and there to enrich themselves, whilst the other Consul and their fellow-citizens peradventure were fighting with their enemies.' (Shakespeare's Plutarch, ed. Skeat, p. 8.)

5. *drachma*. The first and second folios have 'drachme,' but in Julius Cæsar, iii. 2. 247, iv. 3. 73, the plural is 'drachmaes,' shewing that 'drachma' was the form of the singular.

6. *of a doit*, of a doit in value, worth but a doit. See iv. 4. 17. A doit was the smallest piece of money (Germ. *deut*, Dutch *duit*), and was worth half a farthing. See notes on *The Merchant of Venice*, i. 3. 128, and *The Tempest*, ii. 2. 30 (Clarendon Press Series). For 'of' with the price of anything compare *Measure for Measure*, ii. 1. 95: 'A dish of some threepence.'

*Ib. doublets*. See note on Julius Cæsar, i. 2. 264. Shakespeare dressed his ancient Romans like the English of his own day. In the same way he makes the English custom of giving to executioners the clothes of their victims as a perquisite prevail in Rome.

12. *to make good*, to defend, hold, maintain. Compare *Cymbeline*, v. 3. 23:

'He, with two striplings . . .

Made good the passage';

that is, held the pass.

18. *yet not*, not yet. For this order of the words see *Henry V*, iii. 3. 46:

'The Dauphin, whom of succours we entreated,  
Returns us that his powers are yet not ready  
To raise so great a siege.'

19. *drop*, shed, let fall. Compare *Henry V*, i. 2. 19:

'For God doth know how many now in health  
Shall drop their blood in approbation  
Of what your reverence shall incite us to.'

*Ib. physical*, salutary. So in Julius Cæsar, ii. 1. 261:

'Is Brutus sick? and is it physical  
To walk unbraced and suck up the humours  
Of the dank morning?'

22. *opposers*’, enemies’. Shakespeare does not use the more familiar ‘opponent.’

23, 24. *Thy friend no less Than those &c.* May she be no less a friend to thee than to those whom she placeth highest!

26. *Go sound &c.* The comma after ‘Go,’ which has been inserted in most modern editions, has no right to be there. Compare *The Tempest*, i. 2. 301: ‘Go make thyself like a nymph o’ the sea’; and in the same play, ii. 1. 190: ‘Go sleep, and hear us.’

### Scene VI.

Stage direction. . . . as it were in retire . . . ‘Retire’ in the sense of ‘retreat’ occurs in line 3, and in *King John*, ii. 1. 326:

‘The onset and retire

Of both your armies.’

Again, in the same play, v. 5. 4, and *Troilus and Cressida*, v. 3. 53:

‘Nor the hand of Mars

Beckoning with fiery truncheon my retire.’

1. *Breathe you*, take breath. See note on i. 3. 26. So *1 Henry IV*, ii. 4. 275: ‘Well, breathe awhile, and then to it again.’

*Ib. we are come off*, we have acquitted ourselves, are come out of the fray. So *King John*, v. 5. 4: ‘O, bravely came we off.’

4. *Whiles*. See *Julius Cæsar*, i. 2. 209, with the note in the Clarendon Press edition.

*Ib. have struck*, or been striking.

5. *By interims*, at intervals, in the intervals or pauses of the fight. ‘By’ is here used in two senses,

6. *The Roman gods*. This has usually been changed to ‘Ye Roman gods,’ but Shakespeare in other passages uses the definite article with the vocative in such a manner as to render the correction not absolutely certain. For instance, in ii. 3. 50, iv. 1. 37, and *King Lear*, i. 1. 271:

‘The jewels of our father, with wash’d eyes  
Cordelia leaves you.’

*Julius Cæsar*, v. 3. 99:

‘The last of all the Romans, fare thee well!’

In *1 Henry IV*, i. 2. 177, the old copies read, ‘Farewell, the latter spring,’ and in *3 Henry VI*, v. 5. 38, the folios have

‘Take that, the likeness of this railer here.’

Again in *Pericles*, iii. 1. 1, the early copies read,

‘The god of this great vast, rebuke these surges.’

And *Antony and Cleopatra*, v. 2. 171:

‘The gods! it smites me  
Beneath the fall I have.’

It may be said that all these instances are misprints, but the number of them is against such an explanation.

13. *speakest* is so printed in the folios, which have 'speak'st' in the next line. There is nothing in the metre to necessitate the abbreviation to 'speak'st' in the first instance, for in these broken lines it is not uncommon to have a redundant syllable.

16. *briefly*, a short time since. It is also used of time in the sense of 'quickly' in Macbeth, ii. 3. 139, and Antony and Cleopatra, iv. 4. 10:

'Ant. Go put on thy defences.

*Eros.*

Briefly, sir.'

17. *confound*, waste, consume. Compare 1 Henry IV, i. 3. 100:

'He did confound the best part of an hour

In changing hardiment with great Glendower.'

And Antony and Cleopatra, i. 1. 45:

'Let's not confound the time with conference harsh.'

19. *to wheel*, to make a circuit.

22. *as*, as if. See ii. 2. 123, and compare Julius Cæsar, iii. 1. 98:

'Men, wives and children stare, cry out and run

As it were doomsday.'

25. *a tabor*, a small drum, used only on festive occasions. Compare Much Ado, ii. 3. 15: 'I have known when there was no other music with him but the drum and the fife; and now had he rather hear the tabor and the pipe.'

27. *From every meaner man*. Hanmer reads 'man's'; but the idiom is not peculiar to English. For instance, in Psalm xviii. 33, 'He maketh my feet like hinds' *feet*,' the translators have supplied the word 'feet' in italic to shew that it is not in the original. Similarly in Psalm xcii. 10, 'But my horn shalt thou exalt like *the horn of* an unicorn,' where the italic words have nothing corresponding to them in the Hebrew. See also Esther iii. 8: 'And their laws are diverse from all people.'

29. *mantled*, covered as with a mantle.

*Ib. clif*, embrace. See iv. 5. 108, and The Passionate Pilgrim, 148:

'Even thus, quoth she, the warlike god embraced me,

And then she clipp'd Adonis in her arms.'

*Ib. ye* was changed by Capell to 'you,' which is the more correct form, but Shakespeare uses 'ye' indifferently both for the nominative and the accusative. See The Tempest, v. 1. 170:

'At least bring forth a wonder, to content ye

As much as me my dukedom.'

30. *as when I woo'd, in heart* &c. So Theobald, at Thirlby's suggestion, corrected the punctuation of the folios 'as when I woo'd in heart; As' &c.

32. *to bedward*, towards bedtime. In the Authorised Version we have

many instances of this splitting up of the preposition 'to-ward.' For example, 'to us-ward' (Psalm xl. 5), 'to thee-ward' (1 Sam. xix. 4), 'to you-ward' (Eph. iii. 2), 'to the mercy seat-ward' (Exod. xxxvii. 9), 'to God-ward' (2 Cor. iii. 4). Compare 1 Henry VI, iii. 3. 30:

'Their powers are marching unto Paris-ward.'

See also Chaucer, Knight's Tale, l. 1882:

'To Thebes-ward, with olde walles wyde.'

35. *exile*. In Shakespeare the accent on this word is variable. See v. 3. 96. In *The Passionate Pilgrim*, *Two Gentlemen of Verona*, *As You Like It*, and *Richard II*, it is always on the first syllable. In 2 Henry VI, iii. 2. 382, it is on the last; in *Romeo and Juliet* it is three times on the last and twice on the first; while in *Cymbeline* it is once only on the last and three times on the first.

36. *him*, used indefinitely for 'one' as in Sonnet xxix. 5, 6:

'Wishing me like to one more rich in hope,

Featured like him, like him with friends possess'd.'

38, 39. Shakespeare has observed minute accuracy in his use of this hunting language. In the *Gentleman's Recreation* (1721), p. 11, among the 'Different Terms for Hounds and Grey-Hounds' we read: 'We let slip a Grey-Hound, and cast of a Hound. The string wherewith we lead a Grey-Hound is called a Lease; and for a Hound, a Lyome.' Compare 1 Henry IV, i. 3. 278:

'Before the game is afoot, thou still let'st slip.'

And *Julius Cæsar*, iii. 1. 273:

'Cry havoc! and let slip the dogs of war.'

42. *He did inform the truth*. The same construction is found in *All's Well*, iv. 1. 91:

'Haply thou mayst inform

Something to save thy life.'

*Ib. but for our gentlemen*, had it not been for our gentlemen. With characteristic impetuosity *Coriolanus* does not finish his sentence. See i. 4.

31. Others take 'gentlemen' as used ironically of 'the common file.'

44. *budge*, give way, flinch. Compare *Romeo and Juliet*, iii. 1. 58:

'I will not budge for no man's pleasure, I.'

And *Julius Cæsar*, iv. 3. 44:

'Must I budge?

Must I observe you?'

*Coriolanus* puts all his contempt for the mob into this colloquial word.

46. *I do not think*. Mr. Collier, following the Perkins Folio, reads 'I do not think it,' as in *Hamlet*, v. 2. 306:

'*Læ.* My lord, I'll hit him now.

*King.*

I do not think't.'

48-50. *Marcus . . . purpose.* Arranged as by Capell. The folios print in two lines, the first ending *fought*.

51. *their battle*, their army in battle array. See Julius Cæsar, v. 1. 4: 'Their battles are at hand,' and the note in the Clarendon Press edition.

53. *i' the vaward*, in the vanguard or foremost rank. Compare Henry V, iv. 3. 130:

'My lord, most humbly on my knee I beg  
The leading of the vaward.'

*Ib. Antiates.* The folios have 'Antients' or 'Ancients,' but Pope restored the true reading, 'Antiates.' See Shakespeare's Plutarch (ed. Skeat), p. 9: 'Martius asked him how the order of their enemy's battle was, and on which side they had placed their best fighting men. The Consul made him answer, that he thought the bands which were in the vaward of their battle were those of the Antiates, whom they esteemed to be the warlikest men, and which, for valiant courage, would give no place to any of the host of their enemies. Then prayed Martius to be set directly against them.'

55. *their very heart of hope.* Compare Antony and Cleopatra, iv. 12. 29:

'Beguiled me to the very heart of loss.'

Timon of Athens, i. 1. 286:

'He outgoes

The very heart of kindness.'

Twelfth Night, i. 5. 203: 'I will on with my speech in your praise, and then show you the heart of my message.' In the same sense of that which is the essential principle of anything 'soul' is also used. See 1 Henry IV, iv. 1. 50:

'For therein should we read

The very bottom and the soul of hope.'

Malone quotes from Lust's Dominion (iv. 2), wrongly attributed to Marlowe,

'Your desperate arm

Hath almost thrust quite through the heart of hope.'

57-59. *By the blood . . . Antiates.* The arrangement of the lines here given is that of Pope. In the folios they are printed as four lines, ending *together . . . made . . . set me . . . Antiats*. Even now the metre is not perfect, and the advantage of substituting for halting lines others which are irregular is very doubtful. Probably the two short lines in the folio are to be read as one:

'By th' Blood we have shed together, by th' Vowes we have made.'

58. *endure*, continue, remain.

60. *not delay*. For examples of this transposition of the negative see The Tempest, ii. 1. 121, v. 1. 303, 'I not doubt'; v. 1. 38, 'Whereof the ewe not bites.' Abbott's Shakespeare Grammar, § 305.



*Ib. the present*, the present occasion. 'Present' is very commonly used for 'present time,' as in iii. 3. 42, and Macbeth, i. 5. 58:

'Thy letters have transported me beyond  
This ignorant present.'

61. *advanced*, raised, uplifted. Compare ii. 1. 152, and *The Tempest*, i. 2. 408:

'The fringed curtains of thine eye advance.'

And in the same play, iv. 1. 177:

'At which, like unback'd colts, they prick'd their ears,  
Advanced their eyelids.'

The word is used especially of weapons, as in *Henry V*, v. 2. 382 (wrongly numbered 482 in *Globe ed.*):

'That never war advance

His bleeding sword 'twixt England and fair France.'

And in *Richard III*, i. 2. 40:

'Advance thy halberd higher than my breast,

Or, by Saint Paul, I'll strike thee to my foot.'

62. *prove*, try our fortune, put it to the proof. See iv. 5. 92, v. 1. 60, though in both these cases the verb has an object, which must here be supplied.

69. *fear* is here used in two senses, first as equivalent to 'fear for, be anxious concerning,' and secondly with its usual meaning. The former is of common occurrence. See i. 7. 5, and *The Merchant of Venice*, iii. 5. 3: 'Therefore, I promise ye, I fear you.' And *1 Henry IV*, iv. 1. 24:

'He was much fear'd by his physicians.'

70. *Lesser*. The reading of the third and fourth folios. The first and second have 'Lessen'; Rowe, 'Less for.'

76. *O, me alone! make you a sword of me?* The folios print this obscure line thus,—

'Oh me alone, make you a sword of me:'

Capell first put a note of interrogation at the end of the line. For the first words the following emendations have been proposed: Heath, 'Let me alone'; Singer, 'Come! along!' or 'O! come along!'; Collier, 'Of me alone?'; Leo, 'O, me aloft!'; Lloyd, 'O, me alone?'; and Dr. Schmidt, 'Oh me! all one; make you a sword of me'; taking the last clause as imperative and not interrogative. I do not think any of these is less obscure than the original reading. Coriolanus is taken by surprise at the eagerness with which the soldiers rush forward in answer to his appeal. Instead of waving their swords in the air as he had directed, they make a sword of him. Instead of volunteers coming forward singly the whole mass would follow Coriolanus only; none would stay behind. When he saw this he exclaimed, 'Oh, me alone!' and then when they raised him aloft, 'make you a sword of me?' brandish me as if I were a sword? Capell reads, 'O me, alone!'

and explains it thus: 'The first part of this line should be utter'd in a tone of surprise, expressive of the speaker's taking shame upon him for having thought that but one man might offer.'

82. *bear the business.* See i. 1. 264, v. 3. 4.

83. *As cause will be obey'd*, as the occasion or emergency shall dictate. See ii. 3. 185.

84. *And four shall quickly &c.* It has been generally assumed that this line is corrupt, and many efforts have been made to emend it. But is it so certain that there is a corruption? Coriolanus deposes to four officers the task of selecting the men who are to go with him. And why, four? To which question the only answer is, why not? 'Four' is elsewhere used of an indefinite small number. See Hamlet, ii. 2. 60:

'You know, sometimes he walks four hours together  
Here in the lobby.'

Instead of 'And four shall,' it has been proposed to read 'And I shall' (Capell), 'And so I shall' (Heath), 'And foes shall' (Jackson), 'An hour shall' (Mitford), 'And some shall' (Singer), 'Before, shall' (Leo), 'And forth shall' (Keightley), 'Fortune shall' (Bailey), and 'Ardour shall' (Anon.). Mr. Bulloch conjectures instead of 'And four shall quickly draw' &c., 'And forestal quickly; draw' &c. Johnson would have made a much larger change:

'And fear shall quickly draw out of my command,  
Which men are least inclin'd.'

Dr. Schmidt refers 'Which men are best inclined,' not to 'command,' as seems most natural, but to 'four.' But it is hardly likely that Coriolanus would leave to volunteers the selection of the picked men.

### Scene VII.

1. *ports, gates.* See v. 6. 6, and the Authorised Version of Nehemiah ii. 13: 'to the dung port.' Again, in the Prayer Book Version of Psalm ix. 14: 'That I may shew all thy praises within the ports of the daughter of Sion.' And Massinger, *The Virgin Martyr*, i. 1:

'Keep the ports close, and let the guards be doubled.'

3. *Those centuries.* A 'century' (Lat. *centuria*) was a body of a hundred men. So in *King Lear*, iv. 4. 6: 'A century send forth.' Compare Holland's *Livy*, Book i. p. 11: 'At the same time were enrolled and ordained three centuries of gentlemen or knights.'

5. *Fear not.* See i. 6. 69.

### Scene VIII.

Enter, from opposite sides, Marcius and Aufidius. The old stage direction is 'Enter Martius and Auffidius at several doores.'

2. *a promise-breaker.* Compare the character of Parolles as given by a good-natured friend, All's Well, iii. 6. 12: 'He's a most notable coward, an infinite and endless liar, an hourly promise-breaker.'

3. *Afric.* This form of the word occurs three times in Shakespeare, while 'Africa' is found but once, in 2 Henry IV, v. 3. 104. The two forms were used interchangeably. Compare Shakespeare's Plutarch (ed. Skeat), p. 69: 'For he had two provinces, all Spain and Africk, the which he governed by his lieutenants.' And Holland's Pliny, viii. 16: 'From hence it is also, that the Greekes have this common proverbe, That Affricke evermore bringeth forth some new and strange thing or other.' For Africa as the country of serpents see Heywood's Silver Age (Works, iii. 125):

'Fly into Affricke, from the mountaines there

Chuse me two venemous serpents.'

4. *thy fame and envy.* Steevens rightly explains this as an instance of the grammatical figure hendiadys, in which one idea is expressed by two different words. Here 'fame and envy' signifies detested or odious fame; just as 'death and honour,' in Antony and Cleopatra, iv. 2. 44, is equivalent to 'honourable death.' His second thoughts are not best when he suggests that the construction may be, 'Not Africk owns a serpent I more abhor and envy than thy fame.' The first folio prints 'fame' and 'envy' with initial capitals to shew that they were both regarded as substantives. Staunton, in support of his own proposed reading 'More than thy fame I hate and envy,' quotes from Plutarch, 'Martius knew very well that Tullus did more malice and envy him than he did all the Romans besides' (Shakespeare's Plutarch, p. 23).

5. *budger.* See i. 7. 44.

7. *Holloa.* The folios print 'Hollow.'

8. *Corioli walls.* The folios have as usual 'Corioles.' Compare 'Corioli gates,' ii. 1. 154; 'Rome gates,' iii. 3. 104; 'Tiber banks,' Julius Cæsar, i. 1. 63; and 'Lethe wharf,' Hamlet, i. 5. 33.

11. *Wrench up thy power,* exert thy power. Compare the similar figure in Macbeth, i. 7. 60:

'But screw your courage to the sticking place.'

12. *the whip of your bragg'd progeny* must mean, unless Shakespeare had entirely forgotten about Hector, the whip with which the Trojans flogged the Greeks. 'Progeny' is used for 'race' generally, as in 1 Henry VI, v. 4. 38:

'Not one begotten of a shepherd swain,

But issued of a progeny of kings.'

The Romans claimed descent from Æneas and his Trojans.

13. In the stage direction the folios have 'come in the aid,' which Rowe altered to 'come to the aid.'

14, 15. *Officious, and not valiant,* &c. Aufidius reproaches the Volsces

for meddling between him and Coriolanus and by their cowardice putting him to the shame of being beaten with the advantage of numbers on his side. 'Condemned' probably takes the place of a stronger word. For 'in' see Hamlet, iv. 5. 101: 'Young Laertes, in a violent head'; that is with a riotous body of armed followers.

### Scene IX.

In the stage direction, instead of 'from one side' and 'from the other side,' the folios have 'At one Doore' and 'At another Doore.'

2. *Thou't*. So printed in the first three folios for 'Thou wilt.' The fourth folio has 'Thou'lt.' Capell conjectured 'Thou'ldst,' which was adopted by Mr. R. G. White and in the Cambridge Shakespeare. No doubt 'Thou'ldst' is more strictly grammatical, but instances of 'should' being followed by 'will' are not uncommon in Shakespeare. Dyce quotes Henry VIII, i. 2. 134:

'That if the king  
Should without issue die, he'll carry it so  
To make the sceptre his.'

Comedy of Errors, i. 2. 85, 86:

'If I should pay your worship those again,  
Perchance you will not bear them patiently.'

Compare also John viii. 55: 'And if I should say, I know him not, I shall be a liar like unto you.' As 'Thou't' is for 'thou wilt,' 'woo't' (Hamlet, v. i. 298) is for 'wilt thou.' In Hamlet, v. i. 297, where the folios have 'thou'lt,' the quartos read 'th'owt,' 'th'out,' or 'thou't,' as here.

4. *shall attend and shrug*, shall listen and shrug their shoulders incredulously.

7. *plebeians*, with the accent on the first syllable, as in v. 4. 39, and Antony and Cleopatra, iv. 12. 34. On the other hand the accent is on the second syllable in Henry V, v. chorus 27, and Titus Andronicus, i. i. 231, and possibly in iii. i. 101 of this play.

6. *quaked*, made to quake or shudder. Steevens quotes an instance of 'quake' as a transitive verb from Heywood's Silver Age, 1613 [Works, iii. 145]:

'Wee'l quake them at that barre  
Where all soules stand for sentence.'

10, 11. *Yet camest thou*, &c. Cominius appears to mean that the previous reputation of Marcius was so little increased by his present achievement that he was like one who took but a morsel of a feast, having fully dined before.

10. *camest*, art come. For this use of the past tense see ii. 2. 45.

12. *Here is the steed, we the caparison*. The comparison of Marcius to a steed of which the rest were but the trappings, was no doubt, as Delius

points out, suggested by a passage in Plutarch: 'Besides this great honourable offer he [Cominius] had made him, he gave him, in testimony that he had won that day the price of prowess above all other, a goodly horse with a caparison, and all furniture to him.' (Shakespeare's Plutarch, ed. Skeat, p. 10.) The caparison of a horse was properly a long cloth covering the saddle, which was used on state occasions. It appears to be derived from a Low Latin word *caparo*, which was originally a hood (Fr. *chaferon*), whence the French *caparaçon*, Spanish *caparazon*.

13, 14. *my mother . . . blood*. Arranged as by Pope. In one line in the folios. The next three lines are arranged as by Hanmer. In the folios the lines end *grieves me . . . can . . . country*.

14. *a charter, a privilege*. Compare As You Like It, ii. 7. 48:

'I must have liberty

Withal, as large a charter as the wind,

To blow on whom I please.'

*Ib.* *to extol her blood*, to praise her own child.

17. *country*, a trisyllable, as in Twelfth Night, i. 2. 21:

'The like of him. Know'st thou this country?'

18. *has but effected his good will*, has but achieved his purpose or desire, has done his best. Compare v. 1. 45, 2 Henry IV, iii. 2. 167: 'I will do my good will, sir: you can have no more.' Comedy of Errors, iii. 1. 20:

'Pray God our cheer

May answer my good will and your good welcome here.'

Antony and Cleopatra, ii. 5. 8:

'And when good will is show'd, though't come too short,

The actor may plead pardon.'

19. *Hath overta'en mine act*, hath done an action equal to my own. Malone compares Macbeth, iv. 1. 145:

'The flighty purpose never is o'ertook,

Unless the deed go with it.'

19-22. *You . . . traducement*. So Pope arranged the lines. In the folios they end *deserving . . . owne . . . theft . . . traducement*.

20. *The grave of your deserving*, in which your merits are buried. The same figure occurs in King John, iii. 4. 17:

'Look, who comes here! a grave unto a soul;

Holding the eternal spirit, against her will,

In the vile prison of afflicted breath.'

'Deserving' in the sense of 'desert' is found in King Lear, v. 3. 304:

'All friends shall taste

The wages of their virtue, and all foes

The cup of their deservings.'

22. *Worse than a theft*, not only robbing you of your good name but blackening it by slander.

*Id. traducement*, misrepresentation, calumny. Compare Bacon's *Advancement of Learning*, Bk. i. 4, § 12 (p. 38, Clar. Press ed.): 'Thus have I gone over these three diseases of learning; besides the which there are some other rather peccant humours than formed diseases, which nevertheless are not so secret and intrinsic but that they fall under a popular observation and traducement, and therefore are not to be passed over.'

24. *to the spire and top of praises vouch'd*, if proclaimed in the very highest terms of praise. Compare *The Tempest*, iii. 1. 38:

'Admired Miranda!

Indeed the top of admiration!'

*Hamlet*, iii. 2. 401: 'They fool me to the top of my bent.' For 'vouch'd' see *Macbeth*, iii. 4. 34:

'The feast is sold

That is not often vouch'd, while 'tis a-making,

'Tis given with welcome.'

And *The Tempest*, ii. 1. 60:

'*Gon.* But the rarity of it is,—which is indeed almost beyond credit,—

*Seb.* As many vouched rarities are.'

26. *not to reward*, &c. Steevens quotes *Macbeth*, i. 3. 102, 103:

'Only to herald thee into his sight,

Not pay thee.'

29. *Should they not* be remembered.

30. '*against ingratitude*, when exposed to ingratitude. Compare *Numbers* xxv. 4: 'Take all the heads of the people, and hang them up before the Lord against the sun.' And see *King John*, v. 4. 25:

'Which bleeds away, even as a form of wax

Resolveth from his figure 'gainst the fire.'

Combined with this sense of 'against' there is also the other idea of the wounds closing themselves against external aid and becoming their own deadly surgeons.

31. *And tent themselves with death*. A 'tent' is a roll of lint which was used by surgeons for probing wounds and introducing into them the means of healing. Hence 'to tent' is first 'to probe,' and in a secondary sense 'to cure.' See iii. 1. 236. The wounds having closed themselves against external influences are filled with deadly festering matter instead of the health-giving surgeon's tent. For the substantive 'tent,' see *Troilus and Cressida*, ii. 2. 16:

'The wound of peace is surety,

Surety secure; but modest doubt is call'd

The beacon of the wise, the tent that searches

To the bottom of the worst.'

And again, v. 1. 11, with a play upon the word :

*Patr.* Who keeps the tent now ?

*Ther.* The surgeon's box, or the patient's wound.'

31. *Of all the horses, &c.* See the quotation from Plutarch in the Preface, from which the whole of this scene is taken.

32. *good and good store*, good in quality and plenty of them. Compare 2 Henry IV, iv. 3. 131 : 'Husbanded and tilled with excellent endeavour of drinking good and good store of fertile sherris.'

32, 33. *good store, of all The treasure &c.* So Theobald punctuates. The folios have 'good store of all, The Treasure,' &c.

34. *render, give.* So Julius Cæsar, iii. 1. 184 :

'Let each man render me his bloody hand.'

*Ib. the tenth.* Plutarch says, 'ten of every sort which he liked best.'

*Ib. ta'en forth*, taken out, selected. So 'to find forth' = to find out, in The Merchant of Venice, i. 1. 143 :

'I shot his fellow of the selfsame flight

The selfsame way with more advised watch,

To find the other forth.'

35, 36. *at Four only choice.* So Theobald. The folios end the first line at *distribution*. 'At your only choice' = at the choice of yourself alone. For this transposition of the adverb see i. 1. 35.

39. *stand upon my common part*, insist upon sharing in common. See ii. 2. 148.

41-47. The readings and arrangement of this much-disputed passage are those of Steevens, who has followed the folios, except in line 46, where he adopts Tyrwhitt's conjecture of 'a coverture' for 'an overture.' Tyrwhitt further substituted 'this' for 'him' in the same line, which latter Steevens defends on the ground 'that the personal *him* is not unfrequently used by our author, and other writers of his age, instead of *it*, the neuter.' Compare Bacon, Advancement of Learning, Book ii. 22, § 11 (p. 211, ed. Wright) : 'Like unto the rowing against the stream, or making a wand straight by bending him contrary to his natural crookedness.' Warburton, retaining the reading 'an overture,' proposed 'hymns' for 'him,' and Theobald adopted his conjecture. It is open to the objection that no example of 'overture' in the sense of 'prelude' has been found in Shakespeare's time, and that Shakespeare elsewhere uses the word in an entirely different meaning. In King Lear, iii. 7. 89, it has the sense of 'disclosure' or 'exposure,' as in Winter's Tale, ii. 1. 172. In All's Well, iv. 3. 46, v. 3. 99, and Twelfth Night, i. 5. 225, it signifies 'proposal, offer.' The last-mentioned passage, 'I bring no overture of war,' is quoted by Malone in defence of the reading 'overture' here, but he evidently misunderstood it. When therefore he states that he found the word in the sense of prelude or preparation in Sir

John Davies and Philemon Holland, without quoting any instance from either writer, we may be allowed to question his accuracy. On the other hand, 'coverture' is a distinctly Shakespearian word. See *Much Ado*, iii. 1. 30:

'Who even now

Is couched in the woodbine coverture.'

Singer and Sidney Walker proposed to read 'silks' in line 45, and 'them' for 'him' in the following line, to the obvious improvement of the grammar. Mr. Collier's MS. annotator read,

'Let it be made a coverture for the wars,'

and this Staunton considered the least objectionable alteration, if any were necessary. At the same time he adds, 'We are strongly disposed to think that "coverture," if not a misprint for "ovation," is employed here in the same sense, and that the meaning is,—When steel grows soft as the parasite's silk, let him be made, *i.e.* let there be made for him, a triumph, as for a successful warrior.' So forced an explanation ought to have removed any lingering doubt in his mind whether any other alteration was needed. Dr. Schmidt boldly rearranges the lines, and reads thus:

'When drums and trumpets shall

I' th' field prove flatterers, let 'em be made

An overture for th' wars no more, I say!

When steel grows soft as th' parasite's silk, let courts

And cities be made all of false-faced soothing!

The next three lines, with Theobald and Warburton, he makes to end at *bled . . . note . . . forth*. It cannot be said that any proposed solution of the difficulty is completely satisfactory.

44. *soothing*, flattery. For 'soothe' in the sense of 'flatter,' see ii. 2. 71, and Richard III, i. 2. 169, where the quartos read,

'My tongue could never learn sweet soothing words';

and the folios have 'smoothing.' Also, King John, iii. 1. 121:

'Thou art perjured too,

And soothest up greatness.'

'Soother' for 'flatterer' occurs in 1 Henry IV, iv. 1. 7:

'I cannot flatter; I do defy

The tongues of soothers.'

48. *debile*, weak; Lat. *debilis*. It occurs again only in All's Well, ii. 3. 39: 'In a most weak— [*pausing*] and debile minister.' Cotgrave (Fr. Dict.) gives 'Debile: com. Debile, weake, feeble, faint, infirme.'

*Ib.* without note, unnoticed, unremarked.

49. *here's* followed by a plural is of common occurrence. Compare ii. 1. 130: 'There's wondrous things spoke of him.'

50, 51. *You shout . . . hyperbolical*. So Knight arranges the lines. In the folios they are printed as one, and the first three folios read 'shoot' for 'shout.' See i. 1. 208, and v. 5. 4, where 'Vnshoot' is found for 'Unshout.'



This variation of spelling perhaps represents the current pronunciation, and, if so, it illustrates a passage in Henry V, iii. 6. 81, 'a horrid suit of the camp'; where for 'suit' the folios have 'sute,' and the quartos of the imperfect play 'shout.' There is evidence that in Shakespeare's time 'suit' was pronounced 'shoot,' and the present passage shows that 'shoot' might have been represented by 'shout,' so that the quartos do not really point to a different reading.

52. *dieted*, fed up.

54. *good report*, fame, reputation. See i. 3. 19. The opposite of 'ill report' in i. 6. 70.

55. *That give you truly*, that represent you truly. Compare iv. 5. 149, and Antony and Cleopatra, i. 4. 40:

'Men's reports

Give him much wrong'd.'

*Ib. by your patience*. See i. 3. 73, and As You Like It, v. 4. 172 (Clarendon Press ed.).

57. *his proper harm*, injury to himself. Compare The Tempest, i. 3. 60:

'And even with such-like valour men hang and drown

Their proper selves.'

And Measure for Measure, i. 2. 133:

'Like rats that ravin down their proper bane';

that is, that which is poison to them.

58. *reason*, converse. So in The Merchant of Venice, ii. 8. 27:

'I reason'd with a Frenchman yesterday.'

60. *the which*. See i. 1. 257, ii. 3. 10, and The Tempest, i. 2. 137. Also Abbott, § 270.

62. *With all his trim belonging*. In North's Plutarch it says 'a goodly horse with a caparison, and all furniture to him.' For 'trim' in this sense see Antony and Cleopatra, iv. 4. 22:

'A thousand, sir,

Early though 't be, have on their riveted trim.'

63. *For what he did*, &c. See Shakespeare's Plutarch (ed. Skeat), p. 11: 'After this shout and noise of the assembly was somewhat appeased, the Consul Cominius began to speak in this sort: "we cannot compel Martius to take these gifts we offer him if he will not receive them, but we will give him such a reward for the noble service he hath done, as he cannot refuse. Therefore we do order and decree, that henceforth he be called Coriolanus, unless his valiant acts have won him that name before our nomination." And so ever since, he still bare the third name of Coriolanus.'

65. *Caius Marcius Coriolanus*. See Rowe. In this line and l. 67 the folios have 'Marcus (or Martius) Caius Coriolanus.'

66. *The addition*, the title. Cowel (Law Dict. s. v.) defines it as 'a title

given to a man besides his Christian and surname, shewing his estate, degree, mystery, trade, place of dwelling, &c.' Compare Macbeth, i. 3. 106:

'He bade me, from him, call thee thane of Cawdor:

In which addition, hail, most worthy thane!'

68. *go wash*. So in *Midsummer's Night's Dream*, i. 1. 246, 'go tell'; *The Tempest*, ii. 1. 190, 'go sleep'; and *Hamlet*, i. 5. 132, 'I will go pray.' See note on the last-quoted passage.

72. *To undercrest*, to wear it as a crest.

73. *To the fairness of my power*, as well as I fairly can.

77. *The best*, the noblest or chief men. Compare Beaumont and Fletcher, *Maid's Tragedy*, i. 2: 'The best of Rhodes sit there.'

*Ib. with whom we may articulate*, that is, make conditions or articles of peace. Compare 'capitulate,' v. 3. 82. As a transitive verb 'articulate' is used by Shakespeare in the sense of 'set forth in detail.' See *1 Henry IV*, v. 1. 72:

'These things indeed you have articulated.'

Richardson quotes from Holland's *Livy* (p. 1014) a passage in which 'article' is used in the same sense as 'articulate' in the text: 'Excepting Antiochus himselfe, with whom Scipio had articted peace and alliance.'

82. This incident is borrowed with a little variation from Plutarch. See Preface.

*Ib. sometime*, once. Compare iv. 1. 23, v. 1. 2, and *Cymbeline*, v. 5. 333:

'I, old Morgan,

Am that Belarius whom you sometime banish'd.'

*Ib. lay*, lodged. See iv. 4. 8, and *2 Henry IV*, iii. 2. 299: 'I remember at Mile End Green, when I lay at Clement's Inn.'

89. *free as is the wind*. Malone quotes *As You Like It*, ii. 7. 47-49:

'I must have liberty

Withal, as large a charter as the wind,

To blow on whom I please.'

To which may be added *The Tempest*, i. 2. 498:

'Thou shalt be as free

As mountain winds.'

### Scene X.

4. 5. *for I cannot*, &c. I cannot, as a Volscian and one of the vanquished, show myself in my real character.

6. *good condition* is used in two senses. In the second line, as applied to the treaty, it signifies 'good terms'; here it means 'good quality or character.' See ii. 3. 89, v. 4. 10, and *Richard III*, iv. 4. 157:

'Madam, I have a touch of your condition,

Which cannot brook the accent of reproof.'

7. *the part that is at mercy*, the conquered side. Compare Troilus and Cressida, iv. 4. 116:

'If e'er thou stand at mercy of my sword.'

In the old language of the law courts a person was said to be *in misericordia*, or *à merci*, when he had rendered himself liable to a penalty which was imposed at the *mercy* of the court. The phrase 'in mercy' in the same sense occurs in King Lear, i. 4. 350:

'He may enguard his dotage with their powers,  
And hold our lives in mercy.'

In Cowel's Law Dictionary 'Misericordia' is defined as 'an Arbitrary Amerciament imposed on any for an Offence; for where the Plaintiff or Defendant in any Action is amerced, the Entry is *Ideo in Misericordia*.'

11. *beard to beard*. Stevens quotes Macbeth, v. 5. 6:

'We might have met them dareful, beard to beard.'

13. *where, whereas*. See i. 1. 94.

14. *in an equal force*. For this use of 'in' compare i. 8. 15, iii. 1. 210, Hamlet, iv. 5. 101, 'in a riotous head,' and Othello, v. 2. 292:

'Fall'n in the practice of a damned slave.'

15. *potch* and 'poke' are related, as 'church' and 'kirk,' 'eche' and 'eke,' 'match' and 'make,' 'pitch' and 'pick,' 'pouch' and 'poke.' In Suffolk an eel-spear or eel prick is called an eel-pritch. Tollet quotes from Carew's Survey of Cornwall (ed. 1723), fol. 31: 'They vse also to poche them with an instrument somewhat like the Sammon-speare.' Hartshorne (Salopia Antiqua) gives 'potch' as a Shropshire word.

16. *Or . . . or*. See i. 3. 36.

18. *suffering stain*, being eclipsed by comparison with the brilliancy of his achievements. Compare Venus and Adonis, 9:

'Stain to all nymphs, more lovely than a man.'

And Lyly, Euphues (ed. Arber), p. 57: 'Yet his daughter, heire to his whole reuenewes stayned ye beautie of them al.'

18, 19. *for him Shall fly out of itself*. Johnson explains, 'To mischief him, my valour should deviate from its own native generosity.'

19. *nor . . . nor*. See i. 1. 163.

20. *Being naked, sick*, that is, his being unarmed or sick. For the construction compare 'pent to linger,' iii. 3. 89.

*Ib. fane*. 'Phane' in the folios.

22. *Embarguements*, impediments, hindrances; probably a word of Shakespeare's coinage; as if from 'embargo.' The French *embarquer*, according to Cotgrave, has two meanings, to embark, and to lay an embargo upon (Span. *embargar*). He says, 'Embarquer. To imbarke, ship, get or put on shipboord; also, to imbargue.' And 'Embarquement: m. An imbarking, taking ship, going a shipboord, putting into a ship; also, an imbarguing.' Heath conjectured that we should read 'embargnents,' and the verb 'embarge'

is given in Richardson's Dictionary in a quotation from Hakluyt's Voyages (iii. p. 535): 'The first, to know if there were any warres betweene Spaine and England. The second, why our marchants with their goods were embarged or arrested.' But there is no need to change the spelling.

25. *At home, upon my brother's guard*, in my own house, under the protection of my brother, while my brother is on guard over him. Compare Antony and Cleopatra, iv. 6. 23:

'The messenger

Came on my guard;'

that is, while I was on guard.

26. *the hospitable canon*, the law of hospitality. Compare 'noble sufferance,' iii. 1. 24.

30. *attended*, waited for. See i. 1. 71, 239.

*Ib. cypress*. So Rowe. The folios have 'Cyprus.'

31. *'Tis south the city mills*. Tyrwhitt, who asks, where could Shakespeare have heard of these mills at Antium? proposes to read 'Tis south the city a mile.' Had not Tyrwhitt asked this question it would be unnecessary to quote Malone's obvious remark: 'Shakespeare frequently introduces those minute local descriptions, probably to give an air of truth to his pieces. So, in Romeo and Juliet [i. 1. 128, 129]:

"Underneath the grove of sycamore

That westward rooteth from the city's side."

It is worth while observing, as an indication that in such cases of local colouring Shakespeare had probably London in his mind, that in the year 1588 the Mayor and Corporation of the City petitioned the Queen that they might build four corn mills on the river Thames near the Bridge, and the Masters of the Trinity House certified that the erection of these mills 'on the south side of the Thames upon the Starlings above the bridge' would breed no annoyance. The 'city mills' therefore in Shakespeare's time were close to the Globe Theatre.

## ACT II.

### Scene I.

1. *augurer*. In the first folio 'Agurer.' Pope altered it to 'augur,' apparently regarding the speech as verse, but 'augurer' is the more common form in Shakespeare. See Julius Cæsar, ii. 1. 200:

'The unaccustom'd terror of this night,

And the persuasion of his augurers.'

10. *baes*, cries ba! See Much Ado, iii. 3. 75: 'For the ewe that will not hear her lamb when it baes will never answer a calf when he bleats.'

14. *In what enormity is Marcius poor in*, &c. For this repetition of the preposition see *As You Like It*, ii. 7. 90: 'Of what kind should this cock come of?' and again in the same scene, l. 139: 'The scene wherein we play in.' See Abbott, § 407. Compare also *Genesis* ii. 17: 'But of the tree of the knowledge of good and evil, thou shalt not eat of it.'

19, 20. *how you are censured*, what opinion is formed of you, how you are estimated. See i. 1. 262, and compare *Much Ado*, ii. 3. 233: 'I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her.' And *Julius Cæsar*, iii. 2. 16: 'Censure me in your wisdom.' Also *King John*, ii. 1. 328:

'Whose equality

By our best eyes cannot be censured.'

26, 27. *a very little thief of occasion*. 'Of' is used frequently to connect two nouns in apposition, as 'city of London.' Compare *Richard II*, i. 3. 196:

'Banish'd this fair sepulchre of our flesh.'

28. *dispositions . . . pleasures*. The plural was more commonly used in Shakespeare's time than now to describe a feeling or attribute which is common to a number of individuals. Compare iii. 1. 7, iv. 5. 132, and *Richard II*, v. 2. 38:

'But heaven hath a hand in these events,

To whose high will we bound our calm contents.'

And see note on *Richard II*, iv. 1. 315 (Clar. Press. ed.).

34. *single*, insignificant. In *Foxe's Acts and Monuments* (ed. Townsend), v. 654, Bilney the martyr is described as 'a little single body in person, but always of a good upright countenance.' Compare also *The Tempest*, i. 2. 432:

'Pros. What wert thou, if the king of Naples heard thee?

Fer. A single thing, as I am now, that wonders

To hear thee speak of Naples.'

And *Macbeth*, i. 6. 16:

'All our service,

In every point twice done and then done double,

Were poor and single business to contend

Against those honours deep and broad wherewith

Your majesty loads our house.'

39. *should*. See i. 3. 8.

39, 40. *a brace of unmeriting*, &c. *as any in Rome*. For the omission of the first 'as' in such comparisons, see iv. 1. 53, iv. 5. 20, and *The Tempest*, v. 1. 289: 'This is a strange thing as e'er I look'd on.' And *1 Henry IV*, iii. 2. 168:

'A mighty and a fearful head they are, . . .

As ever offer'd foul play in a state.'

*Ib. unmeriting*, undeserving.

43. *humorous*, full of humours and caprices, whimsical, changeable, following his own fancies. Compare 2 Henry IV, iv. 4. 34: 'As humorous as winter.' And As You Like It, i. 2. 278 (249, Clarendon Press ed.): 'The Duke is humorous.'

45. *allaying*, diluting. Compare v. 3. 85, and The Merchant of Venice, ii. 2. 195:

'Pray thee, take pain  
To allay with some cold drops of modesty  
Thy skipping spirit.'

Steevens points out that Lovelace imitated the passage in our text in his Verses to Althea from Prison:

'When flowing cups run swiftly round  
With no allaying Thames.'

Baret (Alvearie, s. v.) has 'Alaied: tempered with water. Dilutus. . . He alaieith wine with water. Lympha temperat merum.' See also Huloet's Abcedarium (1552): 'Alaye wyne. Diluo. . . Alayde wyne. Aquaticum Vinum.'

*Ib.* *something*, somewhat. See ii. 3. 76.

*Ib.* *imperfect* (as a magistrate) *in favouring the first complaint*, that is, in hastily judging a case without waiting to hear the other side; not wasting time upon trifles like the tribunes. It has been objected to this reading that Menenius would not speak of himself in such depreciatory terms, and justify the tribunes' attack. But it is his humour to say of himself the worst that popular opinion says of him, and so to disarm his opponents; that he is quick in temper and hasty of tongue, that his bark is worse than his bite, that he never stops to think whether his outspokenness will give offence. There appears to be no necessity for change, and certainly none for reading with Collier 'the thirst complaint,' or with Leo 'savouring the feast (or fish) of Lent.'

47. *motion*, impulse, motive. See Merry Wives, iii. 2. 35: 'He gives her folly motion and advantage.'

*Ib.* *converses more*, associates more, is more conversant with. Compare As You Like It, v. 2. 66: 'I have, since I was three year old, conversed with a magician.' The word is less frequently used by Shakespeare in its more restricted modern sense.

48. *the buttock of the night*. Malone quotes a similar exquisite phrase from Love's Labour's Lost (v. 1. 94), which met with the approbation of the great critic Holofernes: 'Sir, it is the king's most sweet pleasure and affection to congratulate the princess at her pavilion in the posteriors of this day, which the rude multitude call the afternoon.' Lettsom would put the words 'one that converses . . . morning' before 'said to be something impatient,' &c.

50. *wealsmen*, statesmen. See ii. 3. 173.

52. *I can't say.* The reading of Theobald. The folios have 'I can say.'

54. *the ass in compound.* Shakespeare was thinking of the little Latin he learnt at school, and the 'As in praesenti,' &c.

56. The later folios omit 'men.'

56, 57. *tell you you have good faces.* Pope inserted the second 'you.'

58. *my microcosm*, my little world; man being regarded as the universe in little. Menenius still remembers the apologue which he addressed to the citizens in the first scene of the play. The same idea of man being a microcosm occurs several times in Shakespeare. In his discourse on the virtues of sherris-sack (2 Henry IV, iv. 3. 116-122) Falstaff says, 'It illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great and puffed up with this retinue, doth any deed of courage.' See also note on Julius Cæsar, ii. 1. 68 (Clarendon Press ed.), where other instances are given.

59. *your bisson conspectuities*, your purblind powers of vision. In 'conspectuities' Menenius is playing upon the ignorance of the tribunes with a word of his own invention. Delius thinks it to be a corruption of 'conspicuities.' Theobald substituted 'bisson' for 'beesome' of the first and second folios. See Hamlet, ii. 2. 529:

'Threatening the flames

With bisson rheum';

where the early copies have 'Bison' or 'Bisson.' The word is from the A.-S. *bisen*, blind, which is found in the Lindisfarne MS. of the Gospels printed for the Surtees Society. In Matt. ix. 27 'duo caeci' is rendered 'tuoege bisene,' and as an alternative to the latter word 'blinde' is added. Again in Matt. xi. 5, 'caeci vident' is rendered 'bisenogeseað.' In the Old English poem, The Owl and the Nightingale, 243, 'bisne' and 'blind' are distinguished: 'A dai þu art blind oþer bisne'; by day thou art blind or dim-sighted. Skinner (Etymologicon Linguae Anglicanae) gives as a Lincolnshire word 'Beesen, Bison, vel Beczen, cæcus,' and Ray records 'Bizen'd, blind' among his North Country Provincialisms. 'Beesen' is still familiar in Lincolnshire (see Brogden's Provincial Words, &c. used in Lincolnshire), and 'Bizzen blind,' purblind, is in Miss Baker's Northamptonshire Glossary. The form 'Beesome,' 'beesom,' or 'Besom,' which is found in the folios, is perhaps only a dialectic variety or corruption of 'bisson.' Among the words in the late Sir Frederic Madden's Collection, which is now in my possession, I find under the head 'Bysom,' a quotation from a poem with the proverbial title 'The bysom ledys the blynde' (MS. Harl. 5396, fol. 295; printed in Wright and Halliwell's Reliquiæ Antiquæ, ii. 283), and another from MS. Add. 11,307, fol. 115 b:

'Ther stod Longins a bisom knygt,

Thei maden hym vnder the rode go.'

In the latter example the 'bisom kny;t' is the same as 'Longeus þe blind' or 'blynde Longeus' of the Cursor Mundi, 16385. Richardson quotes from Udal's translation of Erasmus's Paraphrase on Mark viii. (fol. 52 b): 'This man was not poreblynd, or a litell appayred, and decayed in sight, but as bysome as was possyble to be'; where the Latin is 'sed profundissima cæcitate obrutus.' See also Huloet's Abecedarium, 'Blynde or beasoni borne. Cæcigenus.' The analogy of the Dutch *bijziend*, near-sighted, is apparently accidental, although it is referred to by Ettmüller (Lexicon Anglo-Saxonicum, p. 294), who regards 'bisen' as equivalent to 'biseónde.'

63. *poor knaves' caps and legs*, their humble salutations. Compare 1 Henry IV, iv. 3. 68:

'The more and less came in with cap and knee.'

And Timon of Athens, iii. 6. 107: 'Cap and knee slaves!' See also All's Well, ii. 2. 10: 'He that cannot make a leg, put off's cap, kiss his hand, and say nothing, has neither leg, hands, lip, nor cap.'

64. *you wear out a good wholesome forenoon*, &c. Warburton remarks on this: 'It appears from this whole speech that Shakespeare mistook the office of *præfectus urbis* for the tribune's office.' But he merely followed North's Plutarch in regarding the tribunes as magistrates. See quotation in note on i. 1. 209.

65. *a fossot-seller*, a seller of faucets or taps. Palsgrave (Lesclarissement de la langue Francoyse) gives, 'Faucet to drawe wyne—*faucet* z, m.; *broche a estouper le uin*.' And Cotgrave (Fr. Dict.), 'Guille: f. The quill, or faucet of a wine vessell.' The French forms of the word given in Cotgrave are *Faulset* and *Fausset*. See Massinger, New Way to Pay Old Debts, iv. 2:

'They are good souls

As ever drew faucet.'

66. *rejour*n, adjourn.

69. *nummers*, maskers or masqueraders. See Cotgrave (Fr. Dict.): 'Mommeur: m. A Mummer; one that goes a mumming Mommon, as Mommeur; Also, a troupe, or companie of nummers; also, a visard, or maske.' Brand (Popular Antiquities, i. 461, Bohn's ed.) says, speaking of Christmas, 'Mumming is a sport of this festive season which consists in changing clothes between men and women, who, when dressed in each other's habits, go from one neighbour's house to another, partaking of Christmas cheer, and making merry with them in disguise.' The etymology of the word is uncertain. The Germans have *numme*, *nummen*, *nummer* and *nummerlei*; the Dutch, *monnen*, &c.; and in consequence a Teutonic origin has been assigned to the word. But on the other hand the French *monneur*, *monnerie*, the Italian *mommo*, *monnea*, *monneare*, and the Spanish *momeria*, seem all to point to the Latin *momus* as the origin of the word. In Minsheu's Spanish Dictionary an explanation occurs which illus-



trates the present passage: 'hazer Mómios, to make mops and mowes with the mouth, to make visages and foolish faces.'

69. *set up the bloody flag*, declare war, a red flag being the signal of battle. See Henry V, i. 2. 101:

'Stand for your own, unwind your bloody flag.'

And Julius Cæsar, v. 1. 14:

'Their bloody sign of battle is hung out'

The famous Dr. Sacheverell, in his sermon at Oxford in 1702, on Proverbs viii. 15, denounced as apostates and traitors to the Church of England those of her members who were favourable to the dissenters, 'Against Whom every Man, that Wishes Its Welfare, ought to Hang out the Bloody Flag, and Banner of Defiance.'

71. *bleeding*, and not healed as it should have been.

76. *giber*, a maker of sarcastic jests, a scoffer. Compare Othello, iv. 1. 83:

'Do but encave yourself,

And mark the fleers, the gibes, and notable scorns,

That dwell in every region of his face.'

And Hamlet, v. 1. 209: 'Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar?'

78. *Our very priests*, &c. Steevens compares Much Ado, i. 1. 123: 'Courtesy itself must convert to disdain, if you come in her presence.'

82. *to stuff a botcher's cushion*. Compare Lilly's Mydas, v. 2 (Works, ii. 63, ed. Fairholt): 'A dozen of beards, to stuffe two dozen of cushions.' A botcher was a patcher of old clothes. See Twelfth Night, i. 5. 51: 'If he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Anything that's mended is but patched.' Huloet, Abcedarium, gives, 'Bodger, botcher, mender, or patcher of olde garmentes. Rudiarus.'

85. *since Deucalion*, since the Flood. Deucalion was the Greek Noah. Compare Winter's Tale, iv. 4. 442: 'Far than Deucalion off'; that is, more remote in relationship than Deucalion.

87. *God-den*, good even. See iv. 6. 20, 21. Sometimes written 'good den,' as in King John, i. 1. 185: 'Good den, Sir Richard.'

89. *I will be bold*, I will venture, take the liberty. Compare The Tempest, iv. 1. 119:

'May I be bold

To think these spirits?'

*Ib.* The stage direction in the folios is 'Bru. and Scic. Aside.'

98. *Take my cap, Jupiter*. He throws his cap into the air, Jupiter being especially the god of the sky.

*Ib.* *Hoo!* See iii. 3. 137, and Antony and Cleopatra, ii. 7. 141, where the first folio has, 'Hoo saies a there's my cap.'

101. *the state*, that is, the senate. See i. 1. 64; iv. 3. 11, 17.

103. *at home*. See i. 10. 25.

108. *will make a lip at*, will scorn, make a face of contempt at. Compare Winter's Tale, i. 2. 373:

'Wafting his eyes to the contrary and falling

A lip of much contempt.'

The same idea is found in Hamlet, iv. 4. 50:

'Whose spirit with divine ambition puff'd

Makes mouths at the invisible event.'

109. *Galen*. Grey has taken the trouble to shew that Shakespeare has been guilty of 'an anachronism of near 650 years.'

*Ib. empirictic*, empirical. Another word of Menenius' coinage. The folios spell it 'Emperickutique' and 'Empericktique,' to which the spelling in the text approximates more nearly than 'empiricutive,' which is usually adopted. Pope reads 'emperic' and Collier 'empiric physic.'

110. *to this preservative*, compared to this preservative. See The Tempest, i. 2. 480:

'To the most of men this is a Caliban,

And they to him are angels.'

*Ib. of no better report*, or reputation. See i. 3. 19, i. 6. 70, i. 9. 54.

115, 116. *brings . . . him*. Hammer reads, 'brings a' victory in his pocket, the wounds become him': that is, if he brings, &c.

118. *the oaken garland*. See i. 3. 13, ii. 2. 96.

119. *disciplined*, thrashed; as Gideon 'taught' the men of Succoth.

123. *an*. See i. 1. 88.

125. *possessed*, informed. See 1 Henry IV, iv. 1. 40:

'Because the king is certainly possess'd

Of all our purposes.'

And The Merchant of Venice, i. 3. 65:

'Is he yet possess'd

How much ye would?'

Again, Twelfth Night, ii. 3. 149: 'Possess us, possess us: tell us something of him.'

127. *the whole name*, the whole credit or glory of the war. Compare 1 Henry VI, iv. 4. 9:

'York set him on to fight and die in shame,

That, Talbot dead, great York might bear the name.'

131, 132. *not without his true purchasing*, not without being honestly earned by him.

134. *pow, waw*, pooh, pooh! See Marston, Antonio and Mellida, part i. act iii. p. 36 (ed. Halliwell).

141. *his place*, that is, the consulship.

143. *and two i' the thigh*,— Menenius finishes his enumeration mentally. Warburton, to assist him in his arithmetic, as he says, reads, 'one too i' the thigh.'

149. *the ushers* or forerunners of Marcius, to announce his coming. Compare Antony and Cleopatra, iii. 6. 44 :

‘The wife of Antony  
Should have an army for an usher, and  
The neighs of horse to tell of her approach.’

‘Usher’ is from the French *huissier* (Lat. *ostiarus*), which Cotgrave defines, ‘An Vsher, or doore-keeper of a Court, or of a chamber in Court; also, a Messenger, or Apparitor.’

151. *nerwy*, sinewy. In Shakespeare’s time ‘nerves’ and ‘sinews’ were used almost interchangeably. See i. 1. 131, and *The Tempest*, i. 2. 484 :

‘Thy nerves are in their infancy again  
And have no vigour in them.’

And again, *Hamlet*, i. 4. 83 :

‘My fate cries out,  
And makes each petty artery in this body  
As hardy as the Nemean lion’s nerve.’

On the other hand ‘sinew’ = ‘nerve’ in *Venus and Adonis*, 903 :

‘A second fear through all her sinews spread;’

and in *King Lear*, iii. 6. 105, where the original reading is,

‘This rest might yet have balm’d thy broken sinews’;

and I am confirmed in my conviction that ‘sinews’ and not ‘senses’ is the true reading by the following passage from Davies of Hereford’s *Microcosmos*, p. 24 (ed. Grosart) :

‘For in the sinewes (Feeling’s instruments)  
This pow’r is placed, or in the Synewy skin.’

152. *advanced*, raised. See i. 6. 61.

*Ib. declines*, falls. Compare *Troilus and Cressida*, iv. 5. 189 :

‘Not letting it decline on the declined’;

that is, not letting his sword fall on the fallen. And *Hamlet*, ii. 2. 500 :

‘His sword,  
Which was declining on the milky head  
Of reverend Priam.’

*Ib.* Stage direction. ‘Sennet’ denotes a particular set of notes on a trumpet, which were played as a signal for the approach or departure of a procession. See *Julius Cæsar*, i. 2. 24, *Macbeth*, iii. 1. 10, and *King Lear*, i. 1. 34, with the notes in the Clarendon Press editions of those plays. The origin of the word is doubtful.

154. *Corioli gates*. See i. 8. 8.

155. *Caius Marcius*. In this and the following line these names are transposed in the folios, as in i. 9. 65. It may have been Shakespeare’s own mistake, but the names are in their right order in i. 9. 59.

155, 156. These lines are arranged as by Steevens. The folios have

‘With Fame, a Name to *Martius Caius* :

These in honour follows *Martius Caius Coriolanus*.’

The metre of the first of these would be perfect if ‘Caius’ were pronounced as a trisyllable, as it should be. Seymour proposed for the second,

‘In honour follows Coriolanus these,’

which is better than the halting line left by Steevens. Dr. Schmidt reads lines 156, 157 thus :

‘In honour follows Coriolanus. Welcome

To Rome, renowned *Martius Caius Coriolanus* !’

157. Flourish. The folios have ‘Sound. Flourish.’

159, 160. Printed as prose in the folios, as is also the following speech of Coriolanus.

163, 164. Arranged as by Theobald. The folios read as one line,

‘My gentle *Martius*, worthy *Caius*.’

164. *deed-achieving honour*, the honour which springs from the achievement of deeds. There are many instances in Shakespeare of this use of the participle. Compare Lucrece 993 : ‘His unrecalling crime’; that is, his crime which cannot be recalled. Antony and Cleopatra, iii. 13. 77 : ‘His all-obeying breath’; that is, which all obey. Titus Andronicus, iii. 1. 90 : ‘Some unrecuring wound.’ Winter’s Tale, iv. 2. 8 : ‘To whose feeling sorrows I might be some allay.’ See also King Lear, iv. 6. 226, and Lucrece, 1126, ‘pleasing ears.’

166. *My gracious silence*. The abstract ‘silence’ is here used for the concrete ‘silent one.’ See ‘authority,’ i. 1. 13; ‘information,’ iv. 6. 54; King John, iii. 4. 36 : ‘O fair affliction, peace!’; and The Tempest, v. 1. 218 :

‘Now, blasphemy,

That swear’st grace overboard, not an oath on shore?’

‘Gracious’ in the sense of lovely, beautiful, occurs in Twelfth Night, i. 5. 281 :

‘And in dimension and the shape of nature

A gracious person.’

King John, iii. 4. 81 :

‘There was not such a gracious creature born.’

Again, in The Merchant of Venice, iii. 2. 76 : ‘Being season’d with a gracious voice.’

172–182. The arrangement followed in these lines is Pope’s.

176. *at very root*. For the omission of the article compare iv. 1. 47, ‘at gate’; The Tempest, ii. 2. 65, ‘at nostrils’; Julius Cæsar, i. 2. 255, ‘foamed at mouth’; As You Like It, i. 2. 254 :

‘My father’s rough and envious disposition

Sticks me at heart.’

*Ib. on's.* See i. i. 10.

180. *relish.* Spelt 'Rallish' in the first folio. In Lucrece, 1126, the verb is spelt 'ralish' in the earliest copies.

188. *change of honours*, fresh honours, variety of honours, as Warburton explains it, 'as change of rayment, among the writers of that time, signified variety of rayment.' Theobald reads 'charge,' that is, a fresh charge or commission.

189. *inherited*, literally, possessed: and hence, realised, enjoyed. Compare Romeo and Juliet, i. 2. 30:

'Even such delight  
Among fresh female buds shall you this night  
Inherit at my house.'

And Titus Andronicus, ii. 3. 3:

'To bury so much gold under a tree,  
And never after to inherit it.'

190-192. *And the buildings . . . thee.* The arrangement is Malone's. The folios have four short lines, ending *fancy . . . wanting . . . Rome . . . thee.*

190. *the buildings of my fancy*, the airy structures built by my imagination. Compare King Lear, iv. 2. 85: 'All the building in my fancy.'

194. *sway*, rule, bear sway.

195. *sights*, again the abstract for the concrete, as above, l. 106.

196. *your.* For this colloquial use of the possessive pronoun by which the speaker as it were takes his hearer into his confidence, see i. i. 121, and v. 4. 12.

197. *a rapture*, a fit. If 'rapture' be the right reading it must be used in this sense. Steevens quotes from The Hospital for London's Follies, 1602: 'Your darling will weep itself into a rapture, if you take not good heed.' It has been however suggested that 'rapture' is a misprint for 'rupture,' to which children are subject from excessive fits of crying. That this is a medical fact there can be no doubt, and Dr. Ingleby in his Shakespeare Hermeneutics (p. 149) gives a passage in point from Phioravante's Secrets, 1582, p. 5: 'To helpe yong Children of the Rupture. The Rupture is caused two waies, the one through weaknesse of the place, and the other through much cryng.' Nevertheless, I sincerely hope Shakespeare did not write 'Into a rupture lets her baby cry.'

198. *while she chats him*, while she gossips about him. 'Chats' is looked upon as a suspicious word, and 'chats to' or 'chats of' have been proposed. The former is obviously impossible. Collier reads 'cheers,' Staunton suggests 'shouts,' and Singer 'claps.' How the nurse was to clap her hands and hold the baby at the same time is not explained. But after all there is no absolute reason for change. Although we have no other instance of 'chat' being used transitively, there is the analogous use of 'speak,' to

which Dr. Schmidt refers. See ii. 2. 107. and Cymbeline, i. 1. 24: 'You speak him far.' Again in Henry VIII, iv. 2. 32:

'Yet thus far, Girlish, give me leave to speak him.'

*Ib. malkin*, slattern. The word, which was originally a diminutive of Matilda, came to signify, as Hamner says, 'a kind of mop made of clouts for the purpose of sweeping ovens: thence a frightful figure of clouts dressed up: thence a dirty wench.' Whether this is the exact order of the process is not quite certain, but it was probably the reverse of this. The word occurs again in Pericles, iv. 3. 34:

'None would look on her,

But cast their gazes on Marina's face;

Whilst ours was blurted at and held a malkin

Not worth the time of day.'

That Malkin is a diminutive of Matilda and not of Mary, as is commonly supposed, appears from the Promptorium Parvulorum, which gives: 'Mal-kyne, or Mawt, propr name *Mauidis*.' Malone, who thinks that a kitchen-wench is called 'malkin' from the mop of old clouts used for cleaning ovens, and not from the diminutive of a proper name, quotes in illustration of his opinion the French *e couillon*, a malkin, whence our 'scullion.'

199. *lockram*, a kind of coarse linen. Steevens quotes from Beaumont and Fletcher, The Spanish Curate, iv. 5:

'I give per annum two hundred ells of lockram,

That there be no straight dealings in their linnens.'

And from G'apthorne, Wit in a Constable, iv. 1 (Works, i. 217):

'Thou thoughtst because I did wear Lokram shirts,

Ide no wit.'

The word appears to be derived from the French *locrenan*, which is defined in the Dictionnaire de Trévoux as 'sorte de grosse toile de chanvre écu,' and is said to take its name from Locrenan in Basse Bretagne, three leagues from Quimper, where it was manufactured. By an Act of Parliament, 21 Henry 8, c. 14, linen-drappers were forbidden to import 'lynuen clothe called Dowlas and Lockeram of the Comodites wrought and made in Brytayne in the partes beyond the See.' This was repealed by 28 Henry 8, c. 4, which allows the importation of 'Doulas or Lokerams.'

*Ib. reechy*, literally, smoky, reeky; hence, begrimed with dirt, filthy. In Much Ado, iii. 3. 143, the proper reading is, 'Like Pharaoh's soldiers in the reechy painting'; where 'reek' has been substituted. See also Hamlet, iii. 4. 184: 'A pair of reechy kisses.'

200, 201. *Clambering . . . horsed*. As in Pope. The folios have three lines ending *him . . . up . . . hors'd*.

200. *bulks* were the projecting parts of shops on which goods were exposed for sale; generally used by butchers or fishmongers. Compare Othello, v. 1. 1: 'Here, stand behind this bulk.' Florio (Ital. Dict.) gives

'Banco . . . a bulke or butchers stall'; and 'Balcone, any window, namely a bay-window. Also a bulke or stall of a shop.' In Lincolnshire *bulker* is used for 'a workman's shop, half above and half below the street; a beam, a counter' (Brogden). Mr. Peacock (Glossary of words used in Manby and Corringham) defines it as 'a wooden hutch in a workshop.' Halliwell says that it is the front of a butcher's shop where the meat is laid. Todd in his edition of Johnson's Dictionary quotes from Burton's Anatomy of Melancholy (p. 277, ed. 1651) a story of Philip the Good, Duke of Burgundy, which is perhaps the original of that of Christopher Sly in *The Taming of the Shrew*: 'It so fortuned, as he was walking late one night, he found a country-fellow dead drunk, snorting on a Bulk; he caused his followers to bring him to his Palace, and there stripping him of his old cloaths, and attiring him after the Court fashion, when he waked, he and they were all ready to attend upon his excellency, perswading him he was some great Duke.' But the following passage from Defoe's *History of the Plague in London* (p. 70, ed. 1810) gives the best illustration of the word: 'During this interval the master of the house took his opportunity to break a large hole through his shop into a bulk or stall, where formerly a cobbler had sat before or under his shop window.'

201. Compare the description in *Julius Cæsar*, i. 1. 42, &c.

*Ib.* *ridges horsed*, with people sitting astride on the roofs.

202. *variable*, various. Compare *Hamlet*, iii. 1. 180:

'Haply the seas and countres different

With variable objects shall excel

This something-settled matter in his heart.'

*Ib.* *complexions* is here used for 'dispositions, temperaments,' and not in its usual sense of colour or aspect. This is evident from what follows. People of the most various dispositions, having nothing else in common, all agreed in their curiosity to see *Coriolanus*. Compare *Hamlet*, i. 4. 27:

'By the o'ergrowth of some complexion,

Of breaking down the pales and forts of reason.'

There were four complexions, or temperaments, in the language of old medical writers, the sanguine, melancholy, choleric, and phlegmatic.

203. *seld-shown*. 'Seld' for 'seldom' occurs in *The Passionate Pilgrim*, 175:

'And as goods lost are seld or never found.'

And in *Troilus and Cressida*, iv. 5. 150: 'As seld I have the chance.' The forms *seld*, and *seldan*, *seldom*, or *seldum*, are all found in Anglo-Saxon, the first occurring in compounds. So also in Icelandic we find both *sjald* and *sjaldan*. Richardson, after Horne Tooke, quotes one instance in which he says *selden* is used as an adjective. It is in Chaucer's *Clerk's Tale*, l. 8022 (Tyrwhitt):

'I me reioyced of my libertee,

That selden time is found in mariage.'

But in this case 'selden time' is a compound adverb. So far as the evidence goes it appears that *seldum* is later than *seldan* or *seldon*. Professor March (Anglo-Saxon Grammar, p. 128), however, regards the termination *-um* in *seldum* as the dative plural, of which *-an* and *-on* are varieties, just as we have *hwilum* and *hwilon*.

*Ib. flamens*, priests. Spelt 'Flamins' in the folios, as in Holland's Livy, Book i. p. 14: 'He created a Flamin to Jupiter.'

205. *a vulgar station*, a standing-place among the crowd.

206. *the war of white and damask*. Steevens quotes Lucrece, 71:

'Their silent war of lilies and of roses

Which Tarquin view'd in her fair face's field.'

And The Taming of the Shrew, iv. 5. 30:

'Such war of white and red within her cheeks!'

206, 207. *in . . . spoil*. As in Poje. One line in the folios.

207. *nicely-gawded*, daintily adorned.

208. *Phæbus' burning kisses*. Compare 1 Henry IV, ii. 4. 133: 'Didst thou never see Titan Kiss a dish of butter?'

*Ib. pother*, uproar. Spelt 'poother' in the folios. It is probably the same word as 'bother.' Compare King Lear, iii. 2. 50:

'Let the great gods,

That keep this dreadful pother o'er our heads,

Find out their enemies now';

where the folios have 'pudder' and the earliest quarto 'powtler.'

209. *As if that*. 'That' is redundant, as in i. 1. 112. Johnson takes it as a demonstrative pronoun: 'As if that god who leads him, whatsoever god he be.'

*Ib. whatsoever god who leads him*. Compare Antony and Cleopatra, ii. 3. 19:

'Thy demon, that's thy spirit which keeps thee.'

See notes on Julius Cæsar, ii. 1. 66; Macbeth, iii. 1. 55, 56. For the construction Malone quotes Sonnet xxvi. 9, 10:

'Till whatsoever star that guides my moving

Points on me graciously with fair aspect.'

211-213. *On . . . sleep*. Arranged as by Pope. Prose in the folios.

213. *go sleep*. See i. 9. 68.

214. *transport*, bear, carry. Compare 1 Henry VI, i. 6. 26:

'Her ashes, in an urn more precious

Than the rich jewel'd coffer of Darius

Transported shall be at high festivals

Before the kings and queens of France.'

215. *From where he should begin and end*, that is, as Malone explains it, from where he should begin to where he should end, quoting a similar construction in Cymbeline, iii. 2. 65:



'How we may steal from hence, and for the gap  
That we shall make in time, from our hence-going  
And our return, to excuse.'

216, 217. *Doubt not . . . but they, &c.* Doubt not that the commoners, &c.

218. *Upon their ancient malice*, in consequence of their ancient hatred.  
Compare King John, iv. 2. 214:

'When perchance it frowns  
More upon humour than advised respect.'

For 'malice' see ii. 3. 181; iv. 5. 95.

219. *which*, that is, which cause.

221. *As*, as that. Compare Bacon, Advancement of Learning, Book i.  
3, § 6 (ed. Wright): 'But they be of that nature, as they are sometimes  
not good for me to give, but are always good for you to follow.'

224. *napless*, threadbare. The folios read 'Naples.' See Shakespeare's  
Plutarch, p. 14, quoted in note to ii. 2. 135.

226. 'Tis *right*, 'tis exactly as you say.

227-229. *It was . . . nobles*. Arranged as by Steevens. The folios end  
the lines *word . . . carry it . . . him . . . nobles*.

229-231. *I . . . execution*. As in Pope. Prose in the folios.

230. *Than have him hold . . . and to put, &c.* We should say 'Than  
to have him hold . . . and put,' &c.

231. *like*, likely. See iii. 1. 48.

232, 233. *It shall . . . destruction*. Printed as verse by Rowe. Prose in  
the folios.

232. *our good wills*, our best endeavours. See i. 9. 18.

234. *For an end*, to bring matters to a crisis. In the folios these words  
are connected with the preceding:

'To him, or our Authorities, for an end.'

Pope reads as in the text. Dr. Schmidt follows the folios, and explains 'for  
an end' as 'finally' or 'in the end'; but in his Shakespeare Lexicon he took  
a different view, and there renders it 'to cut the matter short.'

235. *suggest*, prompt. Compare Sonnet cxliv. 2:

'Two loves I have of comfort and despair,  
Which like two spirits do suggest me still.'

And Richard II, i. 1. 101:

'That he did plot the Duke of Gloucester's death,  
Suggest his soon-believing adversaries.'

236. *still*, constantly. See ii. 2. 131.

*Ib. to's power*, as far as he could. Compare Winter's Tale, v. 2. 182:

'Clown. I would thou wouldst be a tall fellow of thy hands.

Aut. I will prove so, sir, to my power.'

237, 238. *and . . . them*. As in Pope. One line in the folios.

241. *the war*. Hanmer's reading. The folios have 'their Warre,' probably from 'their' which follows.

*Ib. provand*, provender, provision, served out from the army stores; from French *provende*, Italian *provenda*. Perhaps the Latin is rather *præbenda* than *providenda*. See note on Julius Cæsar, iv. 1. 30. Jamieson, in his Scottish Dictionary, gives the word in the forms *proviand* and *prowan*, and readers of A Legend of Montrose will remember that 'proviand' was frequently in the mouth of the famous Captain Dugald Dalgetty. Steevens quotes from Stowe's Chronicle, ed. 1615, p. 737: 'The horsmenne had foure shillings the weeke loane, to find them and their horse, which was better than the provaunt.'

245. *shall teach the people*. If 'teach' be the true reading the sentence is perhaps abruptly broken off. Malone explains it, 'shall instruct the people in their duty to their rulers'; Steevens, 'instruct the people in favour of our purposes.' Sicinius was perhaps an early believer in the wisdom of the mob, and regarded it as an act of insolence to presume to teach them. Theobald substitutes 'reach' and Hanmer 'touch.'

246. *put upon't*, urged to it. See ii. 3. 244. and King Lear, ii. 1. 101:

'Tis they have put him on the old man's death.'

247. *his fire*, the fire kindled by him. Pope reads 'the fire,' and Capell 'as fire.'

249-252. *You . . . gloves*. Arranged as by Dyce. The lines end *Capitoll . . . Consull . . . him . . . Gloves* in the folios.

254. *handkerchers*, handkerchiefs. See As You Like It, iv. 3. 98:

'And how, and why, and where

This handkercher was stain'd.'

257. *A shower and thunder*. &c. For a similar distribution compare v. 3. 100, and Macbeth, i. 3. 60:

'Speak then to me, who neither beg nor fear

Your favours nor your hate';

that is, who neither beg your favours nor fear your hate. And Winter's Tale, iii. 2. 164:

'Though I with death and with

Reward did threaten and encourage him.'

259. *for the time*, that is, the present occasion, what is immediately happening. Compare Macbeth, i. 5. 64, 65; Hamlet, i. 5. 188: 'The time is out of joint.'

260. *hearts for the event*, courage to abide the issue. Compare Hamlet, iv. 4. 41:

'Or some craven scruple

Of thinking too precisely on the event.'

And again, l. 50:

'Makes mouths at the invisible event.'

*Ib.* Have with you, come along. See As You Like It, i. 2. 268:

‘Have with you. Fare you well.’

Compare Hamlet, i. 4. 89, ‘Have after’; v. 2. 313, ‘Have at you now!’ Taming of the Shrew, i. 1. 143, ‘Have to’t afresh’; 2 Henry VI, iv. 8. 63, ‘Have through the very midst of you.’

### Scene II.

The Stage direction in the folios is ‘Enter two Officers, to lay Cushions, as it were, in the Capitoll.’

13. *in*, in respect to. See ii. 3. 247. We should now use ‘of’ in the same construction, and so does Shakespeare elsewhere. Compare Merry Wives, ii. 1. 231: ‘I have heard the Frenchman hath good skill in his rapier.’ All’s Well, iv. 5. 22: ‘I am no great Nebuchadnezzar, sir; I have not much skill in grass.’ And Othello, iii. 3. 50:

‘I have no judgement in an honest face.’

14. *lets*, he lets. See i. 3. 58.

16. *he waved*, he would wave. See Abbott, § 361. Also Greene’s Friar Bacon and Friar Bungay (ed. Ward), xvi. 15; and compare iv. 6. 115, and The Merchant of Venice, ii. 1. 20:

‘But if my father had not scanted me,  
And hedged me by his wit, to yield myself  
His wife, who wins me by that means I told you,  
Yourself, renowned prince, then stood as fair  
As any comer I have look’d on yet  
For my affection.’

*Ib.* *indifferently* . . . *harm*. A confusion of two constructions, ‘he waved indifferently ’twixt good and harm,’ and ‘doing them neither good nor harm.’ Compare ii. 3. 219.

19. *their opposite*, their opponent, adversary. See note on ‘opposers,’ i. 5. 22; and Twelfth Night, iii. 4. 293; ‘He is, indeed, sir, the most skillful, bloody, and fatal opposite that you could possibly have found in any part of Illyria.’

20. *to affect*, to desire, aim at. See iii. 3. 1, iv. 6. 32, v. 3. 149.

24. *as those*, as the ascent of those. See i. 5. 24, and i. 6. 27.

25. *bonneted*, took off their bonnets or caps to them. Compare iii. 2. 73: ‘Go to them, with this bonnet in thy hand.’ And Hamlet, v. 2. 95: ‘Put your bonnet to his right use; ’tis for the head.’ Cotgrave has, ‘Bonneter. To put of his cap vnto.’ If the reading of the whole passage is right, the meaning must be that given by Malone: ‘They humbly took off their bonnets, without any further deed whatsoever done in order to have them, that is, to insinuate themselves into the good opinion of the people.’ But I cannot help suspecting that something is lost. Knight takes the opposite

view to Malone, and regards 'bonneted' as signifying 'put on their bonnets.' Staunton suggests that it means 'invested with the badge of consular dignity.' But a cap or bonnet was not among the insignia of a consul, nor is there any evidence that Shakespeare thought it was.

26. *to have them*, to get them. Compare Comedy of Errors, ii. 2. 10:

'Your mistress sent to have me home to dinner?'

And The Taming of the Shrew, Ind. 2. 39:

'Or wilt thou sleep? we'll have thee to a couch.'

Again, in Stow's Summarie (1565), fol. 190b: 'The next day lady Anne Bullein Quene was had to the tower.' Dr. Schmidt, placing a comma at 'all,' connects 'bonneted' with 'into,' and refers 'them' to 'estimation and report'; as if it meant 'bowed himself into their good opinion.'

26, 27. *estimation and report*. For 'estimation,' in the sense of 'esteem,' see v. 2. 47, 56; and for 'report,' in the sense of 'reputation,' compare i. 3. 19; i. 6. 70; i. 9. 54.

30. *ingrateful*, ungrateful, which Shakespeare also uses. Compare ii. 3. 9, and Henry V, ii. 2. 95:

'Ingrateful, savage and inhuman creature!'

34. A sennet. See ii. 1. 152.

35, 36. *Having . . . remains*. Arranged as by Pope. In the folios the first line ends with *Volces*.

35. *Having determined of the Volces*, having decided concerning the Volces. Compare Richard III, iii. 4. 2:

'The cause why we are met

Is, to determine of the coronation.'

And 2 Henry IV, iv. 1. 164:

'To hear and absolutely to determine

Of what conditions we shall stand upon.'

37, 38. *To . . . please you*. As in Pope. The first line ends at *hath* in the folios.

38. *To gratify*, to reward, requite. Compare The Merchant of Venice, iv. 1. 406:

'Antonio, gratify this gentleman,

For, in my mind, you are much bound to him.'

42. *in our well-found successes*, in the successes which we have fortunately met with. In the other passage in which 'well-found' occurs it is derived from the other sense of 'find,' to provide, and is synonymous with 'well-seen,' that is, well-furnished or well-equipped, and so, skilled. See All's Well, ii. 1. 105:

'Gerard de Narbon was my father;

In what he did profess, well found.'

44. *Caius Marcius Coriolanus*. So Rowe. The folios as before have 'Martius Caius Coriolanus.' See ii. 1. 155.

45. *We met.* According to modern usage we should say 'We are met,' but the past tense is not unfrequently found in such cases. See i. 9. 10, and note on Julius Cæsar, v. 5. 3. Compare also Ben Jonson, Every Man in his Humour, iii. 1:

'*Mat.* Yes, faith, sir, we were at your lodging to seek you too.

'*Wel.* Oh, I came not there to-night.'

Haunier unnecessarily altered the reading to 'We meet,' and Capell to 'We are met.'

47-50. *and make us think . . . stretch it out*, and make us rather think that our state is deficient in the means of requiting his services than that we are slack in extending its power for this purpose to the utmost. I take 'it' to refer to 'state' and not to requital. There is a similar change of construction above, lines 35, 36: 'Having determined of . . . and to send' &c. So here 'defective for requital Than we (defective) to stretch' &c.

50. *after*, afterwards. So As You Like It, i. 2. 220: 'An you mean to mock me after, you should not have mocked me before.'

51. *Your loving motion toward*, your friendly influence with.

52. *To yield what passes here*, to grant whatever is resolved on by the Senate. Or 'to yield' may mean 'to report,' as in Antony and Cleopatra, ii. 5. 28:

'But well and free,

If thou so yield him, there is gold.'

52-64. *We are . . . place.* Arranged as by Pope. Prose in the folios.

52. *convented*, convened, summoned to attend. See Henry VIII, v. 1. 52:

'Who . . . hath commanded

To-morrow morning to the council-board

He be convened.'

And Hooker, Ecclesiastical Polity (ed. Keble), i. 164: 'These two sorts to have the care of all men's manners, power of determining all kind of ecclesiastical causes, and authority to convent, to control, to punish, as far as with excommunication, whomsoever they should think worthy.' See Cotgrave, 'Convenir en justice. To bring in suit, conuent before a Judge, enter an action against.'

53. *treaty*, discussion; or rather, proposal for discussion. See Antony and Cleopatra, iii. 11. 62; King John, ii. 1. 481:

'Why answer not the double majesties

This friendly treaty of our threaten'd town?'

'Entreaty' was used in the same sense. See Stow's Summarie (1565), fol. 123: 'Dyuers entreatyes of peace were made betwene the kyng of Englande & Fraunce, by meane of the byshoppe of Rome, but none was concluded.'

55. *our assembly.* Warburton suggested 'your assembly,' because until the passing of the Lex Atinia the tribunes were not allowed to sit in the

Senate, but had benches outside, a fact no doubt of which Shakespeare was either ignorant or to which he was indifferent.

56. *blest to do*, happy to do, or blest in doing. See King John, iii. 251:

‘And then we shall be blest

To do your pleasure and continue friends.’

58. *hereto*, heretofore, hitherto.

1b. *That’s off*, that’s beside the mark, not to the purpose. So in Much Ado, iii. 5. 10: ‘Goodman Verges, sir, speaks a little off the matter.’

64. The stage direction in the folios is, ‘Coriolanus rises, and offers to goe away.’ At the beginning of the scene it is said ‘Coriolanus stands.’ But from Brutus’s remark, l. 69, it appears that he must afterwards have taken his seat. Rowe omitted from the former stage direction the words ‘Coriolanus stands.’

65. *never shame*, never be ashamed. Compare Julius Cæsar, ii. 1. 78, and Macbeth, ii. 2. 64:

‘My hands are of your colour; but I shame

To wear a heart so white.’

68, 69. *Sir, I hope . . . not*. As in Pope. One line in the folios.

69. *disbench’d you*, drove you from your senator’s bench. ‘See ii. 1. 76.

71. *soothed*, flattered. See i. 9. 44.

74. *the alarum*, the beat of drum summoning to arms. See i. 4. 9, and Richard III, iv. 4. 148:

‘A flourish, trumpets! strike alarum, drums!’

75. *monster’d*, exaggerated till they seem monstrous. Compare King Lear, i. 1. 223:

‘Sure, her offence

Must be of such unnatural degree,

That monsters it.’

77. *That’s thousand to one good one*, that has not more than one in a thousand good for anything.

82, 83. *That . . . be*. As in Pope. The first line ends at *virtue* in the folios.

83. *haver*, possessor.

85. *singly counterpoised*, counterbalanced by any single person.

1b. *At sixteen years*. This is Shakespeare’s own. See quotation from North’s Plutarch in the Preface, where he is called ‘a stripling.’

86. *made a head for Rome*, raised an army to attack Rome. See iii. 1. 1, and 1 Henry IV, iv. 1. 80:

‘If we without his help can make a head

To push against a kingdom, with his help

We shall o’erturn it topsy turvy down.’

Also 1 Henry IV, iv. 4. 25:

‘And there is my lord of Worcester and a head

Of gallant warriors, noble gentlemen.’

87. *Beyond the mark of others*, beyond anything that others could attain to, beyond their power. So in Antony and Cleopatra, iii. 6. 87:

'You are abused

Beyond the mark of thought.'

89. *his Amazonian chin*, his chin beardless as that of a female warrior. The first and second folios read 'Shinne.'

90. *bristled*. The folios have 'brizld': corrected by Rowe.

*Ib. bestrid*. The form of both past tense and participle of 'bestride' in Shakespeare. See Antony and Cleopatra, v. 2. 82: 'His legs bestrid the ocean.' And Richard II, v. 5. 79:

'That horse that thou so often hast bestrid.'

Here Shakespeare takes the word from North's Plutarch, although there is nothing like it in the original, 'straight bestrid him' representing Anyo's French 'se jeta au devant pour le courir.' Malone gravely observes, 'There is no proof that any such practice prevailed among the legionary soldiers of Rome.'

92. *opposers*. See i. 5. 23.

*Ib. Tarquin's self*, Tarquin himself. So Henry VIII, i. 1. 42:

'Some life

Which action's self was tongue to.'

93. *struck him on his knee*, so that he made him fall on his knee.

94. *When he might act the woman in the scene*. In Shakespeare's time there were no female actors on the stage, and the parts of women were taken by boys. See Hamlet, ii. 2. 444 (411, Clar. Press ed.), Antony and Cleopatra, v. 2. 220, and note on As You Like It, v. 4. Epil. 14, 15 (Clar. Press ed.). Compare also Two Gentlemen of Verona, iv. 4. 165, where Julia, who is disguised as a boy, says,

'Our youth got me to play the woman's part.'

96, 97. *His pupil age* *Men-entered thus*, being thus initiated into manhood. For 'enter' in this sense see i. 2. 2. 'His pupil age' is the time of his minority. Compare 1 Henry IV, ii. 4. 106: 'Since the old days of goodman Adam to the pupil age of this present twelve o' clock at midnight.'

99. *He lurch'd all swords of the garland*, swept off from every sword the prize of victory. Steevens quotes an example of the phrase from Ben Jonson's Silent Woman, v. 1: 'Well, Dauphine, you have lurch'd your friends of the better half of the garland, by concealing this part of the plot.' Malone gives the key to the meaning by quoting from Florio's Worlde of Wordes, 'Gioco marzo, a maiden set or lurch at any game.' To lurch, therefore, is to win a maiden or love set at cards or any other game; and hence, to win easily. Cotgrave has, 'Bredouille: f. A lurch at cards, at tables.' Again, shewing whence the word came to us, 'Lourche: f. The game called Lurche; or, a Lurch in game. Il demeura lourche. He was left in the lurch.' Further, 'Ourche. The game at Tables called Lurchi.'

Among sites to be avoided in building, Bacon (Essay xlv. p. 681, ed. Wright) enumerates, 'Too farre off from great Cities, which may hinder Businesse; Or too neare them, which Lurcheth all Provisions, and maketh every Thing deare.' Here 'lurch' is used in the sense of 'absorb, swallow up,' like the Latin *lurcare* from which it is probably derived.

101. *I cannot speak him home*, I cannot express his full merits, do him justice by my description. Compare i. 4. 38, iii. 3. 1, iv. 2. 48, and All's Well, v. 3. 4:

'But your son,  
As mad in folly, lack'd the sense to know  
Her estimation home.'

And for 'speak him' see Henry VIII, iv. 2. 32:

'Yet thus far, Griffith, give me leave to speak him.'

Again in the same play, ii. 4. 140:

'If . . . thy parts,  
Sovereign and pious else, could speak thee out.'

And Cymbeline, i. 1. 24: 'You speak him far.'

106. *it took*, took effect. After such 'death-tokens' there was no recovery. The folios read

'it tooke from face to foot:  
He was &c.'

Tyrwhitt made the correction which Steevens adopted.

108. *was timed with dying cries*. 'The cries of the slaughtered,' says Johnson, 'regularly followed his motion, as music and a dancer accompany each other.'

109. *The mortal gate of the city*, the gate which it was death to enter. Johnson says, the gate that was made the scene of death.

109, 110. *which he fain'd With shunless destiny*. The figure of his sword being death's stamp and marking his victims is here carried on. Coriolanus set his bloody mark upon the gate, or upon the city, indicating that it was his by an inevitable fate, as plague-stricken houses were painted with a red cross. 'Painted' however is suspected to be a corruption, and 'gained,' 'parted,' and 'haunted' have been proposed instead.

110. *came off*, used of the issue of a contest. Compare Troilus and Cressida, i. 3. 381:

'If the dull brainless Ajax come safe off.'

111, 112. *struck Corioli like a planet*. Shakespeare frequently alludes to the supposed malignant influence of the planets, which was a subject of popular belief in his time. Compare Hamlet, i. 1. 162:

'The nights are wholesome; then no planets strike.'

See also Othello, ii. 3. 182:

'As if some planet had unwitting men.'



The word 'moonstruck' for 'lunatic' still remains in the language as an evidence of this belief.

112. *all's his*. With this sudden change from the past to the vivid present compare *Winter's Tale*, v. 2. 83: 'She lifted the princess from the earth, and so locks her in embracing, as if she would pin her to her heart.'

113. *the din of war*. This refers to the battle between Cominius and the Volsces. See i. 5. 9. &c.

*Ib. gan*, began. See *Lucrece*, 1228:

'Even so the maid with swelling drops gan wet  
Her circled cyne.'

Shakespeare has also the present 'gin.' This simple form of the word does not occur in Anglo-Saxon, but in Gothic we find 'ginnan,' to begin.

114. *straight*, straightway, immediately. So in *Hamlet*, v. 1. 4: 'Make her grave straight.'

115. *fatigate*, wearied, fatigued. In *Sherwood's English-French Dictionary*, printed as a supplement to *Cotgrave* (ed. 1632) we find 'to fatigate,' 'fatigated,' and 'a fatigating.' *Minsheu* (*The Guide into Tongues*, 1617) gives 'To fatigate or make wearie,' and this was the earlier form of the word, 'fatigue' being subsequently introduced. For the participial termination compare 'articulate,' 1 *Henry IV*, v. 1. 72; 'suffocate,' *Troilus and Cressida*, i. 3. 125; 'excommunicate,' *King John*, iii. 1. 173; 'consecrate,' *Sonnet*, lxxiv. 6; and many others.

117, 118. *Run reeking o'er*, &c. *Coriolanus* is compared to a continuous stream of reeking blood, which marked the course of his slaughtering sword. 'Spoil' appears to be a term of the chase here as it is in *Julius Cæsar*, iii. 1. 206:

'Here thy hunters stand,

Sign'd in thy spoil, and crimson'd in thy lethe.'

117. The first folio prints 'Run . . . 'Twere' as one line. This was corrected in the second and later editions.

121, 122. *He cannot . . . him*. So *Rowe*. The folios print it as prose.

122. *kick'd at*, spurned with contempt.

123. *as they were*, as if they were. See i. 6. 22.

125. *misery*, explained by *Warburton* as signifying 'avarice'; but this is doubtful, as *Shakespeare* elsewhere always uses the word in the ordinary sense of 'wretchedness.'

127-129. *His . . . for*. As in *Pope*. Prose in the folios.

127. *To spend the time to end it*, to spend the time for the mere purpose of bringing it to an end, and without any object of ulterior reward. All his achievements are a pastime, a means of killing time. *Dr. Schmidt* regards 'to end it' as a gerundial clause, and understands it to mean, 'while he is bringing the time or the doing of his deeds to an end.' In support of this he refers to ii. 3. 1. 181, and *Two Gentlemen of Verona*, iii. 1. 185:

'I fly not death, to fly his deadly doom.'

130, 133. *The senate . . . people.* Arranged as by Rowe in his second edition. Prose in the folios.

131. *still.* See ii. 1. 236.

135, 136. *Put on the gown, &c.* For this, as well as for 'The napless vesture of humility' (ii. 1. 224), Shakespeare was indebted to North's translation of Plutarch, there being no such custom in ancient Rome that candidates for an office should appear in poor and threadbare garments. Rather they whitened their togas with pipeclay to give them as good an appearance as possible, and were hence called *candidati*. It is not difficult to trace the origin of the mistake. Plutarch, in his life of Coriolanus (c. 14) merely says that it was usual for candidates for an office to stand in the Forum dressed in a toga (*ἱμάτιον*) only, without the *tunica* (*χιτῶν*) or close-fitting garment underneath. In the *Quaestiones Romanae*, 49, he makes the same statement on the authority of Cato. Now Amyot in his French translation, which is the original of North, renders the expression correctly enough, 'une robbe simple, sans saye dessous,' and the whole appears in North as follows: 'For the custom of Rome was at that time, that such as did sue for any office, should for certain days before be in the market-place, only with a poor gown on their backs, and without any coat underneath, to pray the citizens to remember them at the day of election: which was thus devised, either to move the people the more, by requesting them in such mean apparel (*en si humble habil*), or else because they might shew them their wounds they had gotten in the wars in the service of the commonwealth, as manifest marks and testimonies of their valiantness.'

136-141. *For my wounds' . . . have.* Arranged as by Capell. In the folios the lines end *sufferage . . . doing . . . Voyces . . . Ceremonie . . . too't . . . Custome . . . haue.*

137. *pass, pass by, neglect.* So in King John, ii. 1. 258:

'But if you fondly pass our proffer'd offer.'

138. *voices, votes.* See ii. 3. 1, 41, and compare Richard III, iii. 4. 20:

'And in the duke's behalf I'll give my voice.'

138, 139. *bate One jot*, one iota, the smallest point. Compare Much Ado, ii. 3. 183: 'Rather than she will bate one breath of her accustomed crossness.' And As You Like It, iv. 1. 194: 'If you break one jot of your promise.' The word was probably introduced into the language from the translation of Matthew v. 18.

139. *Put them not to't*, do not press them too hard. See i. 1. 223.

140. *go fit you.* See i. 5. 26.

142. *Your honour with your form*, the honour which you seek, with the form which it is necessary for you to observe in order to obtain it.

142-144. *It is . . . people.* As in Pope. Two lines, the first ending *acting*, in the folios.

146. *unaching*, spelt 'unaking' in the folios, in accordance with their usual practice, 'ake' being the verb, and 'ache' the noun. See note on *The Tempest*, i. 2. 371 (Clarendon Press ed.).

148. *Do not stand upon 't*, do not insist upon it. See i. 9. 39.

149, 150. *We recommend to you . . . Our purpose to them*, we trust you with the announcement of our intention to the people.

154. *require them*, ask them. Generally 'require' is used with the accusative of the thing asked (see ii. 3. 1), and now has the sense of asking with authority, like 'demand'; but formerly both 'require' and 'demand' were equivalent to the simple 'ask.' Compare Henry VIII, ii. 4. 144:

'In humblest manner I require your highness.'

156-8. *Come . . . us*. The folios punctuate thus:

'Come, wee'l informe them

Of our proceedings heere on th' Market-place,

I know they do attend vs.'

Theobald put a colon at 'here,' and connected 'on the market-place' with the following line. No change is needed.

### Scene III.

1. *Once, if* &c. Theobald's reading. The folios have 'Once if,' &c. Following Theobald's punctuation 'once' signifies 'once for all'; following the folios, 'once' qualifies 'require,' 'if he do once require,' &c. Instances of this transposition of the adverb have been already noticed. See i. 1. 35. The meaning given to the sentence by the punctuation in the text is illustrated by *Comedy of Errors*, iii. 1. 89:

'Once this,—your long experience of her wisdom,

Her sober virtue, years and modesty,

Plead on her part some cause to you unknown.'

And *Much Ado*, i. 1. 320:

'Look, what will serve is fit: 'tis once, thou lovest.'

Farmier quotes from *Gascoigne's Supposes*:

'Once, twenty-four ducattes he cost me.'

6, 7. *to put our tongues into those wounds and speak for them*. Not like Antony, who says (*Julius Cæsar*, iii. 2. 229):

'I tell you that which you yourselves do know:

. Show you sweet Cæsar's wounds, poor poor dumb mouths,

And bid them speak for me.'

9. *ingrateful*. See ii. 2. 30.

14. *once*, once when; as Rowe reads. See Abbott, § 244. Dr. Schmidt takes 'for' in the sense of 'because,' and so understands 'for once we stood up' as equivalent to 'because we stood up once.' This does not seem a natural construction.

15. *stuck not*, hesitated not. Compare 2 Henry IV, i. 2. 26: 'And yet he will not stick to say his face is a face-royal.' And Sonnet, x. 6:

'For thou art so possess'd with murderous hate,  
That 'gainst thyself thou stick'st not to conspire.'

The word was once in very good use and had nothing colloquial about it. In 1 Esdras iv. 21 we find, 'He sticketh not to spend his life with his wife.'

17. *auburn*. The first three folios read 'Abram,' and the word was not unfrequently spelt 'abron.' For instance in Hall's Satires, iii. 5. 8:

'A lusty courtier, whose curled head  
With abron locks was fairely furnished.'

20. *their consent of one direct way*, their agreement to go in one direction.

21. *should be*. See i. 3. 19.

24. *will not so soon out*. The verb of motion is omitted as usual. See l. 26 and i. 1. 270.

28. *in a fog*. See note on i. 4. 30.

31, 32. *you may, you may*. As we say, go on, go on: you may divert yourself at my expense. So Steevens explains, quoting Troilus and Cressida, iii. 1. 118:

'Helen. Ay, ay, prithee now. By my troth, sweet lord, thou hast a fine forehead.

Pan. Ay, you may, you may.'

34. *the greater part carries it*. *I say*, &c. So Theobald punctuates. The folios have 'the greater part carries it, I say.' But the third citizen is somewhat of a wit, and a truism of this kind has no comic effect in his mouth.

37. *all together*. The first folio has 'altogether.'

39. *by particulars*, one by one, in detail.

45, 46. *What . . . bring*. As in Pope. The folios read,

'What must I say, I pray Sir?  
Plague vpon 't, I cannot bring  
My tongue,' &c.

49. *some certain*. For this redundant expression see Richard III, i. 4. 124: 'Some certain dregs of conscience.' And Julius Cæsar, i. 3. 122:

'I have moved already  
Some certain of the noblest-minded Romans.'

50-52. *O me . . . you*. As in Pope. Two lines, the first ending *that*, in the folios.

50. *O me, the gods!* See i. 6. 6, and 1 Henry IV, ii. 4. 432: 'O, the father, how he holds his countenance!'

53, 54. *like the virtues Which our divines lose by 'em*, waste upon them by preaching to them in vain. If this be the true reading Theobald's explanation must be right: 'I wish they may forget me as they do those

virtuous precepts which the divines preach up to them, and lose by them as it were, by their neglecting the practice.' But the passage has been supposed to be corrupt, and various emendations have been proposed, all however more open to objection than the original text.

56. *In wholesome manner*, in a suitable, reasonable manner, and not in this wild way. Compare Hamlet, iii. 2. 328-333:

'Guil. If it shall please you to make me a wholesome answer, I will do your mother's commandment: if not, your pardon and my return shall be the end of the business.

Ham. Sir, I cannot.

Guil. What, my lord.

Ham. Make you a wholesome answer; my wit's diseased.'

*Ib.* After this line the folios have the stage direction 'Enter three of the Citizens,' and prefix '3 Cit.' to ll. 59, 63, 66, which Rowe altered to '1 Cit.' The difficulty arises from what Coriolanus says 'So. here comes a brace'; and to avoid it the arrangement now given was adopted in the Cambridge edition.

60-77. *Mine . . . matter.* Prose in the folios. Arranged by Capell in thirteen lines of very halting verse.

62. *Ay, not mine own desire.* The first folio has 'I, but mine owne desire.' The second folio reads 'no' and the third and fourth 'not' for 'but.' Dr. Schmidt prints the line thus: 'Ay; but mine own desire—, as if the speech of Coriolanus were interrupted. But in this case the interruption would not be 'How! not your own desire!' which clearly must repeat his words. There are other cases of the confusion of 'not' and 'but' in the first folio. See iii. 3. 130, and As You Like It, ii. 1. 5:

'Here feel we but the penalty of Adam;'

where the folios have 'not.'

70. *Kindly, sir, I pray, &c.* So the fourth folio. The first three have 'Kindly sir, I pray,' &c. Johnson reads 'Kindly, Sir?' And Capell 'Kindly? Sir, I pray,' &c.

72. Coriolanus turns to the second citizen.

76. *something.* See ii. 1. 45.

77. *An.* See i. 1. 88.

78. *stand with*, be consistent with, harmonise with. See As You Like It, ii. 4. 91:

'I pray thee, if it stand with honesty,  
Buy thou the cottage, pasture and the flock.'

87, 88. *my sworn brother.* In the middle ages '*fratres jurati*' were persons who had taken an oath to share each other's fortunes. Cowel in his Law Dictionary says, '*Fratres conjurati* Are sworn Brothers or Companions . . . Sometimes they are so called who were sworn to defend the King against his Enemies.' Compare As You Like It, v. 4. 107: 'They shook hands and

swore brothers.' Again, *Much Ado*, i. 1. 73: 'He hath every month a new sworn brother.' And *Richard II*, v. 1. 20:

'I am sworn brother, sweet,  
To grim Necessity, and he and I  
Will keep a league till death.'

See the note on the latter passage in the Clarendon Press edition.

89. *a condition*, a disposition. See v. 4. 10, and *The Merchant of Venice*, i. 2. 143: 'If he have the condition of a saint, and the complexion of a devil, I had rather he should shrive me than wive me.'

91. *and be off to them*, take my hat off to them. Compare *Othello*, i. 1. 10:

'Three great ones of the city,  
In personal suit to make me his lieutenant,  
Off-capp'd to him.'

93. *bountiful*, adjective used as adverb. Rowe altered it to 'bountifully.' Compare *Antony and Cleopatra*, ii. 2. 99: 'Tis noble spoken.'

104. *starve*. The spelling in the first three folios is 'sterve,' thus giving a rhyme to the eye as well as to the ear. See iv. 2. 51. Similarly in *Love's Labour's Lost*, iv. 1. 55, 56, 'carve' rhymes to 'serve'; and in *Sonnet xlix*, 10, 12, 'desert' rhymes to 'part.' We retain this pronunciation still in 'clerk,' 'Derby.'

105. *hire*. The first folio has 'higher.' Malone is of opinion that the error is due to a copyist writing from dictation, but I have observed similar mistakes which could only have occurred by a compositor while setting up the type carrying several words in his mind and so spelling as he pronounced them to himself. For instance, in *Mr. King's Antique Gems and Rings*, p. 234, the following appeared in a first proof: 'Indifferent in themselves, but like the rest, not to be obtruded on the *high*'; and in the present play, 'A vessel under sail' was first printed 'A vessel under sale.'

106. *this wolvishe toge*. The first folio has 'this Wooluish tongue,' which was altered in the second and later editions to 'this Woolvishe gowne.' That 'tongue' is a corruption of 'togue' or 'toge' is rendered most probable by a passage in *Othello*, i. 1. 25, where the 'Tongued Consuls' is the reading in the folios for 'the toged consuls' of the first quarto. *Coriolanus* the soldier in his citizen's gown of humility felt like a wolf in sheep's clothing. Cotgrave has both 'Togue' and 'Toge: f. A gowne; long robe, or garment.' For 'wolvish' see *Huloet*, *Abcedarium*, 'Woluyshe, or of a wolfe. Lupinus.'

107. *Hob and Dick*, familiar names of clowns. See Cotgrave: 'Pied gri. A clowne, boore, hinde, swaine; a countrey hob.' *Hob* is a diminutive of *Robert*. For 'Dick' used as a common noun see *Love's Labour's Lost*, v. 2. 464:

'Some mumble-news, some trencher-knight, some Dick.'

Malone quotes from Minshew's Dictionary, 'A Quintaine or Quintette, a game in request at marriages, where Jac and Tom, Dic, Hob, and Will, strive for the gay garland.' The commons of Kent and Essex, who assembled on Blackheath in Richard the Second's reign, 'had to their captaynes, Watte Tyler, Iack Strawe, Iack Sheparde, Tom Myller, Hobbe Carter and suchle other.' (Stow's Summarie, 1565, fol. 126 b.)

*Ib. that do appear.* The first three folios read 'does.'

108. *Their needless vouche*, their unnecessary guarantees to support me.

109. *do't.* In the first folio the line stands thus:

'What Custome wills in all things, should we doo't?'

The final 't' is due to the exigencies of the rhyme. There are however instances of such redundant pronouns. See *As You Like It*, ii. 3. 10:

'Know you not, master, to some kind of men

Their graces serve them but as enemies?'

110. *antique* has the accent on the first syllable, as is always the case in Shakespeare. See *As You Like It*, ii. 1. 31, and *Hamlet*, v. 2. 352:

'I am more an antique Roman than a Dane.'

112. *fool it*, play the fool. For instances of 'it' used in such cases where a substantive is converted into a verb, see Abbott, § 226, and compare *The Tempest*, i. 2. 380:

'Foot it featly here and there.'

116. *moe*, more. See notes on *As You Like It*, iii. 2. 278 (243, Clarendon Press edition), and *Julius Cæsar*, ii. 1. 72.

118. *Watch'd*, kept watch or guard.

119. *two dozen odd*, two dozen and more. Generally with 'and,' as in 2 *Henry IV*, iv. 3. 40: 'I have foundered nine score and odd posts.'

120-122. *I have . . . consul.* Arranged as by Pope. In the folios the lines end *Voyces . . . more . . . Consull.*

126. *good friend.* See i. 1. 5.

129-132. *You have . . . senate.* As in Pope. In the folios the lines end *Limitation . . . Voyce . . . inuested . . . Senate.*

129. *limitation*, appointed time.

130. *remains*, it remains. For the omission of the pronoun in such cases compare *Hamlet*, ii. 2. 100:

'And now remains

That we find out the cause of this effect.'

See Abbott, § 404.

131. *the official marks*, the insignia of office.

132. *Anon*, at once, immediately, without any interval of time. From the Anglo-Saxon *on-an*. It is also found in Robert of Gloucester's *Chronicle*, l. 134, used of space, in the sense of 'uninterruptedly.'

'Of al þe londe bi ȝonde homber · anon in to scotlonde.'

133. *The custom of request*, or of asking the votes of the people.

135. *upon your approbation*, for the purpose of expressing approval of your election and confirming it. See l. 243, and for this use of 'upon,' see ii. 2. 53.

140. *Will you along?* See i. 1. 273.

143. *'Tis warm at's heart*. His election has communicated a warmth of satisfaction to his heart which shows itself in his looks.

144, 145. *With . . . people?* So in the folios. In Pope the first line ends at *wore*.

146. *chose*. Shakespeare uses both forms of the participle 'chose' and 'chosen.' See l. 205, and Julius Cæsar, ii. 1. 314:

'O what a time you have chose out, brave Caius,  
To wear a kerchief!'

151. *flouted us*, mocked us, made fun of us. See *Midsummer Night's Dream*, iii. 2. 327:

'Why will you suffer her to flout me thus?'

Cotgrave has, 'Brocarder. To quip, cut, gird, reach over the thummes; ieast at: flout, mock, scoffe, deride, or gibe at.'

153. *Not one . . . but says*. For the omission of 'there is' in such cases, compare Richard III, i. 2. 71, ii. 1. 84:

'No one in this presence  
But his red colour hath forsook his cheeks.'

155. *He said . . . private*. As in Pope. Two lines in the folios.

160. *aged custom*. The custom was not yet twenty years old, but Shakespeare was not thinking of dates when he wrote this.

161. *will not so permit me*, will not permit me to be so.

165. *no further business*, no more to do with you.

166. *ignorant to see't*, too ignorant to see it. Compare *The Tempest*, i. 2. 264:

'Sorceries terrible  
To enter human hearing.'

169. *lesson'd*, taught by us, by the lectures we read to you (l. 227). So Richard III, i. 4. 246:

'Ay, millstones; as he lesson'd us to weep.'

173. *weal*, commonwealth, state. See ii. 1. 50, and compare i. 1. 144.

*Ib. arriving*, followed by an accusative, as in Julius Cæsar, i. 2. 110:

'But ere we could arrive the point proposed.'

174. *A place of potency and sway o' the state*, a position of power in the management of state affairs. Or 'potency and sway' may be equivalent to 'powerful influence.' See i. 8. 4.

175. *plebeii*. Shakespeare everywhere else uses 'plebeians.'

180. *Would . . . and*, &c. As in the later folios. In the first folio the line ends at *Voyces*.



181. *Translate*, transform. Compare *Midsummer Night's Dream*, iii. 1.  
122: 'Bless thee, Bottom! bless thee! thou art translated.'

182. *Standing your friendly lord*. Compare 2 *Henry IV*, iv. 3. 89:

'And when you come to court,

Stand my good lord, pray, in your good report.'

And *The Taming of the Shrew*, iv. 4. 21:

'I pray you, stand good father to me now.'

183. *touch'd*, put to the test; as metal is tested by the touchstone.  
See iv. 1. 49, and compare *King John*, iii. 1. 100:

'You have beguiled me with a counterfeit

Resembling majesty, which, being touch'd and tried,

Proves valueless.'

And *Timon of Athens*, iii. 3. 6:

'They have all been touch'd and found base metal.'

186. *cause*. See i. 6. 83.

188. *article*, condition, stipulation. See 'articulate,' i. 9. 77.

189. *putting him to rage*. Compare iii. 3. 25: 'Put him to choler.'  
And *Antony and Cleopatra*, ii. 6. 43:

'But Mark Antony

Put me to some impatience.'

192. *free contempt*, undisguised, freely expressed contempt.

197. *the rectorship of judgement*, the guidance of your reason.

197-200. *Have you . . . tongues?* Arranged as in Pope. In the folios there are three lines ending *asker . . . mock . . . tongues?*

199. *Of him . . . bestow*. Compare *All's Well*, iii. 5. 113:

'I will bestow some precepts of this virgin.'

204. *to piece 'em*, to back them up, supplement them. See *Antony and Cleopatra*, i. 5. 45:

'I will piece

Her opulent throne with kingdoms.'

206. *chose*. See i. 146.

209. *therefore*, for that purpose; a superfluous word.

209-211. *Let . . . pride*. As in Theobald. Two lines, the first ending *Judgement*, in the folios.

211. *enforce his pride*, urge his pride as an argument, lay stress upon it.  
See *Julius Caesar*, iii. 2. 43: 'His glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.' The verb occurs with the accusative of the person in this play, iii. 3. 3.

216. *portance*, carriage, demeanour. Compare *Othello*, i. 3. 139:

'Of being taken by the insolent foe

And sold to slavery, of my redemption thence

And portance in my travels' history.'

217. *ungravely*, in an undignified manner. The verse would run more smoothly if we read 'Which gibingly, most ungravely, he did fashion.'

218-226. *Lay . . . do.* Arranged as by Capell. Six lines in the folios, ending *Tribunes . . . betweene . . . him . . . commandment . . . that . . . do.*

219-221. *that we labour'd . . . on him.* In the folios the words 'no impediment between' are printed as a parenthesis. The construction is confused, 'but' being unnecessary and only inserted in consequence of the preceding parenthetical clause. In ii. 2. 16, 'twixt' is redundant for a similar reason.

223. *affections*, inclinations, desires. See i. 1. 97.

226. *To voice*, to vote; as 'vices' is the equivalent for 'votes' in this play.

228. *youngly*, young, early in life. See Sonnet, xi. 3 :

'And that fresh blood which youngly thou bestowest.'

It occurs also as an adjective in Gower, *Confessio Amantis*, Book v. (ii. p. 369, ed. Pauli), quoted by Richardson :

'How that his fader him before,  
Which stood upon the same place,  
Was berdles with a yongly face.'

Earlier still, in the metrical Life of St. Brandan (Percy Society ed.), p. 33 :

'Tho cam ther to hem a junglich man, swyse [swyþe] fair and hende.'

And 'geonglic, juvenilis,' is found in Ælfric's Grammar, p. 11.

235. 236. The words in brackets were inserted in the Globe and Cambridge editions. In the folios the passage stands thus :

'And Nobly nam'd, so twice being Censor.'

Pope read

'And Censorinus, darling of the people  
(And nobly nam'd so for twice being censor)  
Was,' &c.

Singer inserted

'One of that family nam'd Censorinus.'

Delius,

'And Censorinus, that was so surnam'd.'

Leo,

'And Censorinus, nam'd so by the people.'

Keightley,

'And Censorinus, he that was so nam'd.'

Dr. Nicholson proposes

'And he that was surnamed Censorinus.'

The following is the passage in Plutarch from which the text is taken : 'Of the same house were Publius and Quintus, who brought to Rome their best water they had, by conduits. Censorinus also came of that family, that was so surnamed, because the people had chosen him Censor twice.' (Shakespeare's Plutarch, ed. Skeat, p. 1.) The Cambridge editors defend their reading

on the ground that 'it leaves the words of the folios still in their order, and introduces what must have been the significant fact that Censorinus was chosen "by the people."' Malone points out that Publius and Quintus, as well as Censorinus, belonged to a later generation, and were not ancestors of Coriolanus.

241. *Scaling*, weighing, and so comparing, not contrasting. Coriolanus had been uniform in his behaviour to the people, their 'fixed enemy.' The word is used probably in the same sense in *Measure for Measure*, iii. 1. 266: 'The poor Mariana advantaged, and the corrupt deputy scaled'; that is, weighed in the balances and found wanting.

243. *sudden*, hasty, rash. Compare *As You Like It*, ii. 7. 151:

'Jealous in honour, sudden and quick in quarrel.'

And the adverb in 1 Timothy v. 22, 'Lay hands suddenly on no man.'

244. *our putting on*, our urging or instigation. Compare 'put upon,' ii. 1. 246, and *Othello*, ii. 1. 313:

'If this poor trash of Venice, whom I trash

For his quick hunting, stand the putting on.'

247. *Repent in their election*, in respect of their part in the election. See ii. 2. 13.

248, 249. The construction is again confused. The sense is, It were better to run the risk of this mutiny than stay, &c.

248. *put in hazard*, risked, ventured.

249. *past doubt*, without doubt. So in *Winter's Tale*, i. 2. 268:

'Ha' you not seen, Camillo,—

But that's past doubt, you have.

250. *fall in rage*. We usually say 'in a rage,' but we find in *King Lear*, ii. 4. 299: 'The king is in high rage.'

251, 252. *both observe . . . anger*, both watch for the opportunity which his anger will give, and be ready to avail yourselves of it. To 'answer' occurs in this play (i. 2. 19) in the sense of 'to meet in combat,' and hence to answer an occasion is to meet it and take advantage of it. Compare *All's Well*, i. 1. 168: 'Answer the time of request.'

254. *this*, this movement.

## ACT III.

### Scene I.

1. *had made new head*, had raised a fresh force. See ii. 2. 86.

3. *our swifter composition*, our making terms more speedily. See *Measure for Measure*, i. 2. 2: 'If the duke with the other dukes come not to composition with the King of Hungary, why then all the dukes fall upon the king.'

5. *to make road*, to make an inroad or incursion, to invade. Compare Henry V, i. 2. 138:

'Against the Scot, who will make road upon us  
With all advantages.'

And 1 Samuel xxvii. 10: 'And Achish said, Whither have ye made a road to day?'

6. *worn*, worn out, exhausted.

7. *in our ages*, in our lifetime. See iv. 6. 52. For the plural compare ii. 1. 28.

9. *On safeguard*, under a safe-conduct.

10. *for*, because. See v. 2. 80, and Two Gentlemen of Verona, iii. 1. 148:

'I curse myself, for they are sent by me,  
That they should harbour where their lord would be.'

*Ib. vilely*. Spelt 'vildly' in the folios. See i. 1. 17S.

16. *to hopeless restitution*, in such a way that restitution should be hopeless.

23. *prank them*, dress, adorn themselves; used contemptuously. Compare Twelfth Night, ii. 4. 89:

'But 'tis that miracle and queen of gems  
That nature pranks her in attracts my soul.'

'Ajolier, To pranke, tricke vp, set out, make fine' (Cotgrave). Steevens quotes as a parallel expression Measure for Measure, ii. 2. 118: 'Drest in a little brief authority.' The word is connected with the Germ. *prangen* and *prunken*, and the Dutch *fronken*, *opfronken*.

24. *Against all noble sufferance*, so that none of the nobility can endure it. Compare i. 10. 26: 'Against the hospitable canon.'

29. *the noble and the common*, the nobles and the common people. Compare 2 Henry IV, iv. 3. 59: 'Believe not the word of the noble.' And for 'common' see i. 1. 144. So 'the subject' is used in Measure for Measure, iii. 2. 145: 'The greater part of the subject held the Duke to be wise.' And again 'the general' in Hamlet, ii. 2. 457: 'Twas caviare to the general.'

31. *he shall to the market-place*. Compare Hamlet, ii. 2. 521: 'It shall to the barber's, with your beard.' See i. 1. 64.

32, 33. *The people . . . herd?* Arranged as by Pope. Prose in the folios.

33. *fall in broil*. Compare 'fall in rage,' ii. 3. 250; 'fall in fright,' Othello, ii. 3. 232.

*Ib. herd*. See i. 4. 31, ii. 1. 88.

43. *When corn was given them gratis*, &c. 'But Martius, standing upon his feet, did somewhat sharply take up those who went about to gratify the people therein: and called them people-pleasers, and traitors to the Nobility.' (Shakespeare's Plutarch, ed. Skeat, p. 16.)

44. *Scandal'd*, defamed, spoke opprobriously of them. Compare Julius Cæsar, i. 2. 76:

‘If you know  
That I do fawn on men and hug them hard,  
And after scandal them.’

The participle occurs in *The Tempest*, iv. 1. 90, in the sense of ‘disgraceful’:

‘Her and her blind boy’s scandal’d company  
I have forsworn.’

47. *sithence*, since. ‘For they will not think it is done in recompence of their service past, sithence they know well enough they have so oft refused to go to the wars when they were commanded.’ (Shakespeare’s *Plutarch*, ed. Skeat, p. 17.) The word is formed from *sithen* (compare *beside* and *besides*, *toward* and *towards*, *while* and *whiles*), which is the Anglo-Saxon *sippan*. It occurs as early as the *Vision of Piers Plowman* (B), vi. 65:

‘For I wil sowe it myself and sitthenes will I wende.’

48. 49. *Not . . . yours*. As in Johnson. One line in the folios.

48. *You are like . . . business*. Theobald gives this speech to Coriolanus. *Ib.* like, likely. See l. 133.

49. *Each way, to better yours*, in every way to do your work better than yourself.

50. *yond*. See iv. 5. 103, and note on *As You Like It*, ii. 4. 58 (Clarendon Press ed.).

57. *yoke with him for tribune*, be fellow-tribune with Brutus. ‘Yoke’ is used intransitively in the sense of ‘to be coupled,’ as in 3 *Henry VI*, iv. 1. 23:

‘Twere pity  
To sunder them that yoke so well together.’

58. *abused*, deceived. Compare *The Tempest*, v. 1. 112:

‘Whether thou be’st he or no,  
Or some enchanted trifle to abuse me.’

*Ib.* *set on*, prompted, instigated. See above, l. 37. Theobald takes ‘set on’ as equivalent to ‘go on,’ as in *Julius Cæsar*, i. 2. 11:

‘Set on; and leave no ceremony out.’

*Ib.* *paltering*, shuffling, equivocation. Compare *Julius Cæsar*, ii. 1. 126:

‘What other bond  
Than secret Romans, that have spoke the word,  
And will not palter?’

See the note on this passage in the Clarendon Press edition.

60. *this so dishonour’d rub*. The figure is taken from the game of bowls, in which an impediment to the course of a bowl was called a rub.

The word was hence applied to any obstacle or difficulty, and in this sense Shakespeare frequently uses it. Compare King John, iii. 4. 128:

‘For even the breath of which I mean to speak  
Shall blow each dust, each straw, each little rub,  
Out of the path which shall directly lead  
Thy foot to England’s throne.’

‘Dishonour’d’ is here an adjective, formed from the substantive ‘dishonour.’ Compare i. 1. 256, and King Lear, i. 1. 231:

‘No unchaste action, or dishonour’d step.’

So ‘deserved’ for ‘deserving,’ l. 292; ‘burthen’d’ for ‘burdensome’ in Richard III. iv. 4. 111:

‘Now thy proud neck bears half my burthen’d yoke.’

*Ib.* *falsely*, treacherously. Compare Hamlet, ii. 2. 67, where ‘falsely borne in hand’ is equivalent to ‘treacherously imposed upon.’

61, 62. *Tell . . . again.* As in Pope. In the folios the first line ends at *speech*.

64-68. *Now . . . again.* Arranged as by Capell. In the folios the lines end *will . . . pardons . . . Meynie . . . flatter . . . againe*.

65. *pardons.* See note on ii. 1. 28.

66. *many.* The reading of the fourth folio. The first has *Meynie*, the others *Meyny*, which Dr. Schmidt retains in the form ‘meiny’ and understands of the retinue of servants belonging to a household as opposed to the ‘nobler friends.’ Shakespeare does use ‘meiny’ in King Lear, ii. 4. 35:

‘They summon’d up their meiny, straight took horse’;

but here it does not seem to be appropriate, and is another instance of the printer’s error mentioned in the note on ii. 3. 106. ‘Many’ for ‘multitude’ occurs in 2 Henry IV. i. 3. 91:

‘O thou fond many, with what loud applause

Didst thou beat heaven with blessing Bolingbroke!’

68. *Therein*, in my unflattering description.

69. *soothing*, flattering. See ii. 2. 71.

70. *The cockle of rebellion.* What is now known as corn-cockle is the *Agrostemma githago* of botanists. Shakespeare has taken the idea and almost the words from Plutarch. ‘Moreover, he said, they nourished against themselves the naughty seed and cockle of insolence and sedition, which had been sowed and scattered abroad amongst the people, which they should have cut off, if they had been wise, in their growth: and not (to their own destruction) have suffered the people to establish a magistrate for themselves, of so great power and authority as that man had to whom they had granted it.’ (Shakespeare’s Plutarch, ed. Skeat, p. 16.) Mr. Beisly (Shakespeare’s Garden, p. 130) identifies ‘cockle’ with the *Lolium temulentum*, or darnel, but the two plants are clearly distinguished by Lyte and Gerarde. The latter says (p. 926, ed. 1597), ‘Cockle is a common and

hurtfull weede in our Corne, and very well knowne by the name of Cockle.' And in the next page, 'Some ignorant people haue vsed the seede heereof for the seede of Darnell, to the great danger of those who haue receined the same.' If any further proof were needed that the two plants are quite distinct, and were known to be so in the 16th century, it would be supplied by the following passage from Latimer's Sermons (p. 72, Parker Society ed.): 'Who is able to tell his diligent preaching, which every day, and every hour, laboureth to sow cockle and darnel?'

72. *honour'd*, honourable. See l. 60.

78. *measles*. Spelt 'Meazels' in the folios. In Early English *misel* is a leper, from the Old French *mesel* (Lat. *misellus*). The term is thence contemptuously applied to a scurvy wretch. See Wiclif, Matt. x. 8: 'Clense 3e mesels,' for 'cleans the lepers.' And Promptorium Parvulorum, 'Mysel, or mesel, or lepre, Leprosus.' In Chaucer, Parson's Tale, 'meselrie' is leprosy. But by the middle of the 16th century the word 'measles' had acquired its modern sense. Huloet, Abcedarium, has 'Mesiles disease, Variolæ,' and Cotgrave gives 'Rougeolle: f. The Mazles.' Shakespeare uses it here with a reference also to the contemptuous sense which it had acquired when applied to persons.

79. *tetter*. The substantive 'tetter' denotes an eruption in the skin, a scab; as in Hamlet, i. 5. 71:

'And a most instant tetter bark'd about,  
Most lazar-like, with vile and loathsome crust,  
All my smooth body';

where 'lazar-like' is like a leper.

80-85. *You speak . . . sleep*. Arranged as by Capell. In the folios the lines end *God . . . Infirmitie . . . know't . . . his . . . Choller ? . . . sleep*.

82. *Of their infirmitie*, of like weakness and passions with themselves.

86-88. *It is . . . further*. Arranged as by Pope. Two lines, the first ending *poison*, in the folios.

89. *Triton* in the ancient mythology was Neptune's trumpeter.

90. *His absolute 'shall'*. Compare Macbeth, iii. 6. 40:

'He did: and with an absolute "Sir, not I,"  
The cloudy messenger turns me his back.'

*Ib. from the canon*, contrary to rule or law. Compare Twelfth Night, i. 5. 201: 'But this is from my commission.' Again, Julius Cæsar, i. 3. 65:

'Why birds and beasts from quality and kind.'

And Hamlet, iii. 3. 22: 'For any thing so overdone is from the purpose of playing.' For 'canon' see i. 10. 26.

90, 91. *'shall' ! . . . why*. Arranged as by Pope. One line in the folios.

91. *O good, &c.* So Pope. The folios have 'O God !'

92. *reckless*, spelt 'wreaklesse' and 'wreakless' in the folios, as in Measure for Measure, iv. 2. 150: 'Carelesse, wreaklesse, and fearelesse of what's past, present, or to come.' And 3 Henry VI, v. 6. 7:

'So flies the wreaklesse shepherd from y<sup>e</sup> Wolfe.'

93. *Given . . . to choose*, given the choosing, allowed the choice. Dyce in his second edition adopted Leo's conjecture, 'Given Hydra heart,' &c., but what the people wanted was not courage but power to choose.

*Ib. Hydra*, the many-headed monster of the Lernæan marsh, slain by Hercules. Shakespeare has several references to it. See 1 Henry IV, v. 4. 25:

'Another king! they grow like Hydra's heads.'

Also 2 Henry IV, iv. 2. 38; Henry V. i. 1. 35.

95. *The horn and noise* is equivalent to 'the noisy horn,' by the grammatical figure hendiadys, in which one idea is expressed by two different words. See i. 8. 4, and iv. 7. 44.

*Ib. of the monster's*. The folios have 'Monsters.' The construction is the same as in Cymbeline, ii. 3. 149:

'Shrew me,

If I would lose it for a revenue

Of any king's in Europe.'

And Richard II, iii. 4. 70:

'Letters came last night

To a dear friend of the good duke of York's.'

96. *in, into*. See Richard III, i. 2. 261:

'But first I'll turn yon fellow in his grave.'

98. *Then vail your ignorance*, cause your ignorance, which has allowed him to have this power, to sink before it. For 'vail' in the sense of 'lower' compare Merchant of Venice, i. 1. 28:

'Vailing her high-top lower than her ribs.'

And 1 Henry VI, v. 3. 25:

'Now the time is come

That France must vail her lofty-plumed crest.'

98, 99. *awake Your dangerous lenity*, and rouse yourselves to severity. Similarly in Much Ado, v. 1. 102:

'Gentlemen both, we will not wake your patience;'

that is, we will not rouse you to impatience.

103, 104. *the great'st taste Most palates theirs*, the taste of the majority savours most of theirs. Steevens explains it, 'that senators and plebeians are equal, when the highest taste is best pleased with that which pleases the lowest.' I do not think this can be the meaning.

110. *confusion*, ruin, destruction. Compare Midsummer Night's Dream, i. 1. 149:

'So quick bright things come to confusion.'



113. See the passage of Plutarch in the Preface, where many of the expressions here used by Coriolanus will be found word for word.

115. *Sometime*, at one time, formerly. See v. 1. 2, and *The Tempest*, v. 1. 86:

'I will discase me, and myself present  
As I was sometime Milan.'

117, 118. *I say . . . state*. As in Pope. One line in the folios.

125. *More worthier*, a double comparative, of frequent occurrence in Shakespeare. See *The Tempest*, i. 2. 439:

'The Duke of Milan

And his more braver daughter could control thee.'

121. *our recompense*, the reward given by us.

124. *thread the gates*, file through them one by one, as the thread passes through the eye of a needle; much less would they throng to the service.

129. *All cause unborn*, no cause existing, without any cause.

*Ib. native*. Singer reads 'motive,' as was suggested by Heath. Warburton says 'native' means 'natural birth'; Johnson, that it is not natural birth, but natural parent, or cause of birth. But though no instance is given of 'native' in the sense of origin or source, a Scotch or Suffolk peasant will speak of such and such a place as his 'native.' Capell interprets 'native' as 'native cause,' being directed to this meaning, he says, by the word 'unborn.'

131. *this bosom multiplied*. The folios have 'Bosome-multiplied'; Singer, 'bissom multitude'; and Dyce, 'bisson multitude.' Although the last-mentioned reading was adopted in the Globe and Cambridge editions, I think it better not to disturb the old text, which has some justification. Malone explains it as 'this multitudinous bosom, the bosom of that many-headed monster, the people.' With this may be compared King Lear, v. 3. 49:

'To pluck the common bosom on his side.'

And still better, as preserving the figure made use of here, to which the word 'digest' points, 2 Henry IV, i. 3. 91-100:

'O thou fond many, with what loud applause  
Didst thou beat heaven with blessing Bolingbroke,  
Before he was what thou wouldst have him be!  
And being now trimm'd in thine own desires,  
Thou, beastly feeder, art so full of him,  
That thou provokest thyself to cast him up.  
So, so, thou common dog, didst thou disgorge  
Thy glutton bosom of the royal Richard;  
And now thou wouldst eat thy dead vomit up  
And howl'st to find it.'

See also Macbeth, v. 3. 44:

'Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart.'

134. *the greater poll*, the greater number, reckoned by polls or heads. Compare All's Well, iv. 3. 190: 'So that the muster-file, rotten and sound, upon my life, amounts not to fifteen thousand poll.'

136. *Call our cares fears*, attribute all we do in care of them to our fear.

142. *This double worship* or dignity, this divided authority, of the Senate and people.

143. *Where one part*. The folios have 'Whereon part.' Rowe corrected it. See note on i. 1. 13.

144. *without all reason*, beyond all reason, without any reason. Compare Macbeth, iii. 2. 11:

'Things without all remedy

Should be without regard.'

And Hebrews vii. 7: 'And without all contradiction the less is blessed of the better.'

*Ib. gentry*, gentle birth. Cotgrave has 'Generosité: f. Generositie; gentilitie, gentrie.'

145. *Cannot conclude*, cannot come to a conclusion, cannot decide.

*Ib. yea and no*. According to Sir Thomas More's rule, yea and nay go together, and yes and no; the former being the answers to questions framed in the affirmative, and the latter to those framed in the negative. But this was a rule which was not strictly observed, and Shakespeare neglected it both here and elsewhere. Compare Lucrece, 1340:

'Receives the scroll without or yea or no.'

And Merry Wives, i. 1. 88: 'By yea and no, I do.'

148. *slightness*, frivolity, trifling.

149. *beseech you*. See i. 3. 26.

152. *More than you doubt the change on't*, more than you fear the revolution which will follow upon taking away the power of the tribunes. For this sense of 'doubt' see Othello, iii. 3. 19:

'Cas. My general will forget my love and service.

Des. Do not doubt that.'

154. *To jump a body* &c., to run the risk of applying a dangerous remedy to a body. There is no actually parallel instance in Shakespeare of 'jump' in this sense, but the following may be compared, Macbeth, i. 7. 7: 'We'll jump the life to come.' And Cymbeline, v. 4. 188: 'Jump the after inquiry on your own peril.' The difference of course is that in these cases the object of the verb is not that which is put in peril. Malone quotes an example of the substantive from Holland's Pliny, xxv. 5 (vol. ii. p. 219), which is very much to the purpose: 'Furthermore, if wee looke for good successe in our cure by ministring of Ellebore, in any wise wee must take heed and be carefull, how we give it in close weather, and upon a darke and

cloudie day; for certainly it putteth the Patient to a jumpe or great hazzard.' Dyce characterized this as a monstrous sense, and in his first edition adopted 'vamp' from Pope, and in his second 'imp' from Singer. But the figure requires some word which expresses the application to a sick body of some desperate remedy which will either kill or cure, and not one which denotes the vamping or patching it like an old boot, or the imping or repairing it like the broken wing of a hawk.

160. *Has.* See i. 3. 58.

165. *these bald tribunes.* 'Bald' is evidently used in the same contemptuous sense as in Cotgrave (Fr. Dict.): 'Chauve d'esprit. Bauld-spirited: that hath as little wit in, as he hath haire on his head.'

167. *To the greater . . . rebellion.* Punctuated as by Pope. The folios have 'To th' greater Bench, in a Rebellion: When' &c.

168. *What's not meet.* We should have expected 'not what's meet,' but the sense is clear without change: 'when that which is not suitable, but which is unavoidable, was law.'

170. *Let what is meet* &c. Malone paraphrases thus: 'Let it be said by you that what is meet to be done, must be meet, i.e. shall be done. and put an end at once to the tribunitian power, which was established when irresistible violence, not a regard to propriety, directed the legislature.'

173. *Thē adiles.* See quotation from Plutarch in the note to l. 213.

174. *myself.* So in *The Tempest*, i. 2. 434: 'Myself am Naples.'

175. *Attach, arrest.* Compare 2 Henry IV, iv. 2. 109:

'Of capital treason I attach you both.'

*Ib. innovator.* In Shakespeare 'innovation' is not only change but change for the worse.

176. *weal.* See i. 1. 144.

177. *to thine answer,* to answer the charge against thee and take the consequences; hence, to thy punishment. Compare Julius Cæsar, i. 3. 114:

'Then I know

My answer must be made.'

178. *We'll surety him,* we will be sureties for him. Compare *All's Well*, v. 3. 298:

'The jeweller that owes the ring is sent for,  
And he shall surety me.'

185. *Senators, &c.* The folios have only '2 Sen.' and give l. 183 to 'All.'

190. *Confusion.* See l. 110.

191, 192. *To the people . . . Sicinius.* As in Capell. One line in the folios.

194. *at point to lose,* on the point of losing. See v. 4. 60, and *Cymbeline*, iii. 1. 30:

'The famed Cassibelan, who was once at point—  
O giglot fortune!—to master Cæsar's sword.

196, 197. *Fie . . . quench.* As in Pope. Prose in the folios.

199. *What is the city but the people?* Compare Sophocles, *Œdipus Tyrannus*, 56, 57 :

ὥς οὐδὲν ἔστιν οὔτε πύργος οὔτε ναῦς  
ἐρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

199, 200. *True . . . city.* As in Capell. One line in the folios.

201, 202. *By . . . magistrates.* As in Pope. Prose in the folios.

204. Com. Pope gave this speech to Coriolanus, but Knight restored it to Cominius, to whom it properly belongs. He adds, 'Coriolanus is standing apart, in proud and sullen rage; and yet the modern editors put these four lines in his mouth, as if it was any part of his character to argue with the people about the prudence of their conduct.'

206. *which yet distinctly ranges,* which has as yet a clearly recognised position, occupies a prominent rank.

208, 209. *Or . . . Or, either . . . or.* See i. 3. 36.

208. *stand to,* stand by, support. See v. 3. 199, and Shakespeare's Plutarch, p. 20 : 'Then the Patricians assembled oftentimes together, to consult how they might stand to Martius.'

210. *in whose power,* in the exercise of whose power. See i. 10. 14.

211, 212. *is worthy Of,* deserves.

212. *present,* instant, immediate. Compare Lucrece, 1263 :

'Assail'd by night with circumstances strong  
Of present death.'

And Julius Cæsar, ii. 2. 5 :

'Go bid the priests do present sacrifice.'

213. *the rock Tarpeian.* See Shakespeare's Plutarch (ed. Skeat), p. 19 : 'Whereupon Sicinius, the cruellest and stoutest of the Tribunes, after he had whispered a little with his companions, did openly pronounce, in the face of all the people, Martius as condemned by the Tribunes to die. Then presently he commanded the Ædiles to apprehend him, and carry him straight to the rock Tarpeian, and to cast him headlong down the same.'

215, 216. *Hear . . . a word.* As in Johnson. Prose in the folios.

221. *helps,* remedies, means of cure. See iv. 6. 122 ; and Macbeth, i. 2. 42 : 'My gashes cry for help.'

226. *Down . . . awhile.* As in Pope. Prose in the folios.

227, 228. *Help . . . old!* As in Hanmer. Prose in the folios.

227. *Help Marcius.* 'The noblemen, being much troubled to see so much force and rigour used, began to cry aloud "Help Martius!"' (Shakespeare's Plutarch, p. 19).

230. *your house.* So Rowe corrected the folios which read 'our house.' See l. 234.

231. *All will be naught,* all will be lost. Compare Antony and Cleopatra, iii. 10. 1, where Enobarbus exclaims, after seeing the Egyptian fleet sail off,

'Naught, naught, all naught! I can behold no longer.'

*Ib.* Com. *Stand fast &c.* Warburton gives this speech to Coriolanus, Capell to a Second Senator. Upon this Knight remarks, 'Amidst all this tumult the first words which Coriolanus utters, according to the original copy, are, "No, I'll die here." He again continues silent; but the modern editors must have him talking: and so they put into his mouth the calculating sentence, "We have as many friends as enemies," and the equally characteristic talking of Menenius—"I would they were barbarians."'

231, 232. *Stand . . . enemies.* As in Capell. Prose in the folios.

233. *Shall it be put to that?* Shall matters be driven to that extremity? See iii. 2. 105.

235. *to cure this cause,* to heal this quarrel and not dismiss the controversy bleeding.

236. *tent, probe.* See i. 9. 31.

237. Com. The first folio gives this speech to Coriolanus.

238-242. Cor. *I would . . . another.* The speeches are divided between Coriolanus and Menenius as Tyrwhitt suggested. In the folios they are both given to Menenius. Dr. Schmidt assigns them to Menenius and Cominius.

240, 241. *Be gone . . . tongue.* As in Capell. One line in the folios.

241. *your worthy rage,* your well-founded, justifiable rage. See 1 Henry IV, iii. 2. 98:

'He hath more worthy interest to the state  
Than thou the shadow of succession.'

This line implies that Coriolanus had just spoken, and justifies the arrangement of the speeches proposed by Tyrwhitt.

242. *One time will owe another.* One time of misfortune will owe us another of retribution. The people have it all their own way now; our turn will come. For 'owe' see v. 6. 138.

242-244. *On . . . tribunes.* As in Capell, who omits 'of them,' l. 244. Prose in the folios.

244. *Take up,* encounter, cope with. Compare 2 Henry IV, i. 3. 73:

'For his divisions, as the times do brawl,  
Are in three heads: one power against the French,  
And one against Glendower; perforce a third  
Must take up us.'

245. *'tis odds beyond arithmetic,* the disadvantage in numbers is incalculable.

248. *the tag,* the rabble, the dregs of the people. Johnson says, 'The lowest and most despicable of the populace are still denominated by these a little above them, the *tag, rag, and bobtail.*' Compare Julius Cæsar, i. 2. 260: 'If the tag-rag people did not clap him and hiss him.' In Cotgrave we find, 'En bloc, & en tasche. One with another, tag and rag, all together.' Again, in Holland's Livy, p. 7: 'A rable and confused medley of all sorts, tag and rag, bond and free, one with another.'

259. *does*. See i. 3. 58.

262. *Tiber* without the article, as in Julius Cæsar, i. 1. 50.

262, 263. *What . . . fair?* As in Pope. One line in the folios.

263. Stage direction. The folios have, 'Enter Brutus and Sicinius with the rabble againe.'

264, 265. *That . . . himself?* As in Pope. One line in the folios.

268. *scorn him*, disdain to allow him.

270-272. *He . . . hands*. As in Johnson. Two lines, the first ending *are*, in the folios.

273. *sure on't*, be sure on't; as Steevens proposed to read. See Henry V, i. 2. 8: 'Sure, we thank you.'

275. *Do not cry havoc*, do not give the signal for general slaughter, when the object of your pursuit can be attained by moderate measures. Compare Julius Cæsar, iii. 1. 273:

'Cry havoc, and let slip the dogs of war.'

And see the note on that passage in the Clarendon Press edition.

276, 277. *Sir . . . rescue?* As in Pope. The first line ends at *holpe* in the folios.

277. *holp*, helped; the abbreviated form of the participle *holpen*. See iv. 6. 82; The Tempest, i. 2. 63:

'By foul play, as thou say'st, were we heaved thence,  
But blessedly help hither.'

277-279. *Hear . . . faults*. As in Pope. Two lines, the first ending *know*, in the folios.

282. *If . . . people*. One line in Pope. Two in the folios.

284. *The which*. See i. 9. 60.

*Ib. turn you to*, put you to. Compare The Tempest, i. 2. 64:

'O, my heart bleeds

To think o' the teen that I have turn'd you to.'

Also. As You Like It, iv. 3. 23. a passage which has been thought corrupt:

'Come, come, you are a fool,

And turn'd into the extremity of love.'

286. *peremptory*, firmly determined. Compare King John, ii. 1. 454:

'No, not Death himself,

In mortal fury half so peremptory,

As we to keep this city.'

288. *one danger*. If this be the true reading, it must mean one all-per-vading constant source of danger. Dr. Schmidt quotes Macbeth, ii. 2. 63: 'Making the green one red.' And 2 Henry IV, i. 1. 157:

'But let one spirit of the first-born Cain

Reign in all bosoms.'

292. *deserved*, deserving. So 'dishonoured' for 'disnonourable,' iii. 1. 60. Malone quotes Othello, i. 3. 290:

'If virtue no delighted beauty lack,'

where 'delighted' = delightful.

292, 293. *enroll'd In Jove's own book*. Shakespeare probably had in his mind 'the book of remembrance' of Malachi iii. 16, or the book in Exodus xxxii. 32, from which Moses desired that his name might be blotted out, if his request were not granted.

298. *worthy death*. See i. 1. 241, and compare 2 Henry VI, iii. 1. 242:

'And yet we have but trivial argument,

More than mistrust, that shows him worthy death.'

And Julius Cæsar, i. 2. 181:

'What hath proceeded worthy note to day.'

301. *it* redundant in the construction, but added in consequence of the object of the verb being separated from it by an intervening clause. See *As You Like It*, ii. 3. 11:

'Know you not, master, to some kind of men

Their graces serve them but as enemies?'

304. *clean kam*. For 'clean' in the sense of 'quite, entirely,' see Julius Cæsar, i. 3. 35:

'Clean from the purpose of the things themselves.'

And Richard II, iii. 1. 10:

'By you unhappied and disfigured clean.'

Cotgrave has 'Escorcher les anguilles par la queue. To doe a thing cleane kamme, out of order, the wrong way,' and 'à contrepoil. Against the wooll, the wrong way, clean contrarie, quite kamme.' In Welsh *kam* means crooked, and hence a *cammock* is a crooked shrub or tree, and *cambrel* or *cammerel* a crooked stick. Steevens says that 'clean kam' is corrupted into 'kim kam,' but the latter is merely an instance of a reduplicated word such as 'ding dong,' 'hodge podge,' 'helter skelter,' and so on.

305. *Merely*, absolutely. So in *The Tempest*, i. 1. 59:

'We are merely cheated of our lives by drunkards.'

306. Men. Warburton gives this speech to Sicinius, on the ground that it could never be said by Coriolanus's apologist. But Menenius is following up the figure of the diseased limb, when Brutus interrupts him.

307. *Being once gangrened*, when it is once gangrened. For this use of the participle compare *Romeo and Juliet*, i. 1. 197, 198:

'Love is a smoke raised with the fume of sighs;

Being purged, a fire sparkling in lovers' eyes;

Being vex'd, a sea nourish'd with lovers' tears.'

And 1 Henry IV, i. 3. 49:

'I then, all smarting with my wounds being cold.'

312. *tiger-footed*, swift and cruel as a tiger.

313. *unseann'd*, unobservant, inconsiderate. See above, l. 292, for instances

of the same form of the participle. Or 'unscann'd swiftness' may here mean simply 'ill-considered haste.'

316. *With*. See iv. 2. 44.

317. *What*, why. See l. 262, and Julius Cæsar, ii. 1. 123:

'What need we any spur but our own cause,  
To prick us to redress?'

And Cymbeline, iii. 4. 34: 'What shall I need to draw my sword?'

319. *smote*, smitten. The first three folios have 'smot,' as in Love's Labour's Lost, iv. 3. 28, where it rhymes with 'not.'

322. *bolted language*, sifted, refined language. In a similarly metaphorical sense 'bolted' occurs in Henry V, ii. 2. 138:

'Such and so finely bolted didst thou seem.'

And 'unbolted' for 'coarse,' occurs in King Lear, ii. 2. 71: 'I will tread this unbolted villain into mortar.'

324. *to bring him*. The folios have 'to bring him in peace.' The unnecessary words, which were probably caught from the line below, were omitted by Pope.

327. *humane* has the accent on the first syllable, as in Macbeth, iii. 4. 76:  
'Ere humane statute purged the gentle weal.'

329, 330. *Noble . . . officer*. As in Pope. One line in the folios.

332. *attend*, await. See i. 1. 71.

### Scene II.

4. *precipitation*, precipitousness, the space through which anything is precipitated.

5. *Below the beam of sight*, farther than the eye could pierce. Compare Merry Wives, i. 3. 68: 'Sometimes the beam of her view gilded my foot'; like a ray of light proceeding from a luminous body.

7. *I muse*, I wonder. Compare Richard III, i. 3. 305: 'I muse why she's at liberty'; where for 'muse why' the quartos read 'wonder.'

9. *woollen vassals*, like the 'hempen homespun' of *Midsummer Night's Dream*, iii. 1. 79, in allusion to their coarse garments.

10. *To buy and sell with groats*, only equal to making small bargains.

12. *of my ordinance* or rank.

13. Enter Volumnia. In the folios this stage direction is inserted after the first speech of Coriolanus.

16. *The man I am*. Hammer reads, 'Truly the man I am,' on account of the defective metre, and to mark the contrast with 'False' in the previous line.

17, 18. Power is here compared to a robe or garment, as in iii. 1. 23.

18. *Let go*. The usual form of this expression is 'Let it go,' that is, let it pass, never mind. See King John, iii. 3. 33:

'I had a tiling to say, but let it go.'



21. *The thwartings of.* Theobald's reading. The folios have 'The things of,' which Rowe changed to 'The things that thwart.' Perhaps, having regard to what follows, we might read, 'The things that cross.'

23. *Ere they lack'd power,* before they had lost or were deprived of the power, while they still possessed the power.

24. *Vol. Ay, and burn too.* In the folios this speech is given to Volumnia, but as it seems strange in the mouth of one who is counselling moderation, the editors of the Globe edition gave it to 'A Patrician.' Dyce says that no one who had heard it spoken by Mrs. Siddons could doubt its appropriateness; but surely it ought to be 'Aside.'

26. *There's no remedy,* there's no help for it; it cannot be helped. Compare Measure for Measure, ii. 1. 295:

'It grieves me for the death of Claudio;

But there's no remedy.'

27. *Unless.* We should have expected 'Lest.' The construction is loose, and perhaps Shakespeare meant to say, 'Unless you would have our good city cleave in the midst,' &c., or 'Unless our good city is to cleave,' &c.

29. *as little apt,* as little capable of being taught by others, as little susceptible. Compare Julius Cæsar, v. 3. 68:

'O hateful error, melancholy's child,

Why dost thou show to the apt thoughts of men

'The things that are not?'

And Venus and Adonis, 354:

'His tenderer cheek receives her soft hand's print,

As apt as new fall'n snow takes any dint.'

16. In the annotated copy of the second folio, which is known as the Perkins folio, the following line is unnecessarily inserted here:

'To brook control without the use of anger.'

32. *herd.* Theobald's reading, suggested by Warburton. The folios have 'heart,' which Dr. Schmidt defends, understanding 'to th' heart' as an emphatic phrase qualifying 'stoop,' as in the expressions 'It angered him to the heart' (2 Henry IV, ii. 4. 9), and 'he lies to the heart' (Othello, v. 2. 156). But 'herd' is printed 'Heard' in the first folio (i. 4. 31), and makes much better sense here. 'Heard' and 'heart' would be easily interchanged.

33. *The violent fit o' the time,* the present convulsion. Compare 1 Henry IV, iv. 1. 25:

'I would the state of time had first been whole

Ere he by sickness had been visited.'

41. *speak,* demand, proclaim themselves, make themselves felt. Compare Antony and Cleopatra, i. 4. 29:

'But to confound such time,

That drums him from his sport, and speaks as loud

As his own state and ours,—'

And King Lear, i. 4. 267 :

'The shame itself doth speak

For instant remedy.'

42. *unsever'd*, inseparable. So 'unvalued' for 'invaluable' in Richard III, i. 4. 27 : 'Inestimable stones, unvalued jewels.'

44. *each* followed by a plural, as in Sonnet, xxviii. 5 :

'And each, though enemies to either's reign,

Do in consent shake hands to torture me.'

Compare Crabbe, Tales of the Hall, iv. 71, 72.

'Sounds too delight us,—Each discordant tone

Thus mingled please, that fail to please alone.'

47. *The same you are not*, that which you are not.

51. *Why force you this?* Why do you urge this? Compare 'enforce,'

ii. 3. 210, and Henry VIII, iii. 2. 2 :

'If you will now unite in your complaints,

And force them with a constancy, the cardinal

Cannot stand under them.'

52-56. *Because . . . syllables*. Arranged as by Malone. In the folios they make six lines, ending *that . . . people . . . matter . . . words . . . Tongue . . . Syllables*. Even now the lines are not rhythmical.

52. *it lies you on*, it is incumbent upon you. Compare Richard II, ii. 3. 138 :

'It stands your grace upon to do him right.'

54. *prompts you* to use.

55. *roted*, learned by rote, mechanically, without regard to the meaning. The folios have *roated*, Johnson *rooted*.

56, 57. *though but . . . truth*, though they are not acknowledged as the legitimate issue or genuine expression of your inmost thoughts. For 'allowance' in the sense of 'acknowledgement, recognition,' which keeps up the figure suggested by 'bastards,' compare Troilus and Cressida, ii. 3. 146 :

'A stirring dwarf we do allowance give

Before a sleeping giant.'

59. *to take in*. See i. 2. 24.

60. *put you to your fortune*, force you to try the chances of war.

64. *I am in this*, I am involved in this, I am of those whose lives and fortunes are at stake.

66. *our general louts*, the stupid public. Compare Hamlet, ii. 2. 589 :

'And cleave the general ear with horrid speech.'

68. *inheritance*, possession. See Hamlet, i. 1. 92 :

'Which had return'd

To the inheritance of Fortinbras

Had he been vanquisher.'

69. *that want*, the want of that inheritance.

71. *Not*, not only. See iii. 3. 97, and Measure for Measure, iv. 1. 67:

‘It is not my consent

But my entreaty too.’

74. *here*, at this point, suiting the action to the word, as in ii. 3. 163. See Lucrece, 540. Staunton quotes from Brome’s comedy, A Jovial Crew, ii. 1, where ‘Spring-love, describing his having solicited alms as a cripple, says—

“For here I was with him.” [*Halts.*’

75. *bussing*, kissing; a familiar word, suggesting something of coarseness or wantonness. Compare Troilus and Cressida, iv. 5. 220:

‘Yond towers, whose wanton tops do buss the clouds,

Must kiss their own feet.’

77. *waving thy head*. Compare Hamlet, ii. 1. 93:

‘And thrice his head thus waving up and down.’

78, 79. *Which often . . . mulberry*, &c. The construction of these lines is obscure, and many emendations have been proposed. Johnson would read

‘With often, thus, correcting thy stout heart,

That is shaking thy head, and striking thy breast.’ For ‘Which often’ Capell substituted ‘And often’; Staunton suggested ‘While often,’ and Dr. Nicholson ‘Whiles-often.’ Tyrwhitt conjectured

‘(Which humble thus;) correcting thy stout heart,

Now soften’d as,’ &c.

Delius, adopting the reading of the text, explains ‘humble’ as a verb, and taking this view the construction is no doubt plain. But the two lines describe two different gestures, one indicated by ‘thus’ and the other by ‘Now.’ While uttering the former Volumnia raises her head to a position of command, in which ‘the kingly crowned head,’ where the reason is enthroned, corrects and controls the passions which are seated in the heart. Having curbed his pride he is to lower his head to the people in token of humility, as if it were the ripest mulberry just ready to fall. As regards the construction, ‘Which’ is used loosely, as the relative often is in Shakespeare, and is either redundant or equivalent to the personal pronoun. Compare v. 6. 22, and The Tempest, i. 2. 162, where the reading of the folios is

‘Some food we had and some fresh water that

A noble Neapolitan, Gonzalo,

Out of his charity, *who* being then appointed

Master of this design, did give us,’ &c.

And King John, ii. 1. 572:

‘He that wins of all,

Of kings, of beggars, old men, young men, maids,

*Who* having no external thing to lose

But the word “maid,” cheats the poor maid of that.’

78. *stout*, proud, like the German *stolz*, with which it is connected. Compare Twelfth Night, ii. 5. 186: ‘I will be strange, stout, in yellow stockings,

and cross-gartered.' And see below, l. 127, where 'stoutness' is used for 'obstinate pride.'

80. *hold*, bear, endure.

81. *broils*, conflicts, wars. See the quotation from Othello in the following note.

82. *the soft way*. Compare Othello, iii. 3. 264:

'Haply, for I am black,  
And have not those soft parts of conversation  
That chamberers have.'

And i. 2. 82:

'Rude am I in my speech,  
And little bless'd with the soft phrase of peace:  
And little of this great world can I speak  
More than pertains to feats of broil and battle.'

83. *as they to claim*. It should be of course 'as for them to claim,' but such constructions occur in Shakespeare. See below, l. 125, and As You Like It, i. 2. 279:

'What he is indeed,  
More suits you to conceive than I to speak of.'

Also Comedy of Errors, i. 1. 33:

'A heavier task could not have been imposed,  
Than I to speak my griefs unspeakable.'

88. *free*, liberal. So in Troilus and Cressida, iv. 5. 100:

'His heart and hand both open and both free.'

The people give their pardons, when they are asked, as freely as they utter words of little meaning.

91. *in*, into. See iii. 1. 96. Perhaps in the present passage the preposition is not so closely connected with the verb and is used in the ordinary sense both in this and the following line.

92. *Than . . . Cominius*. As in Capell. Two lines in the folios.

96, 97. *I think . . . spirit*. Arranged as by Rowe in his second edition. Prose in the folios.

99. *my unbarb'd sconce*, my unarmed head. 'Barbs' or 'bards' were properly speaking the armour by which horses were protected in battle, and hence 'barbed' is equivalent to 'armed.' Compare Richard III, i. 1. 10: 'Instead of mounting barbed steeds.' Steevens explains 'unbarbed' as 'untrimmed,' but it is doubtful whether he is serious in this. Cotgrave gives, 'Bardes: f. Barbes, or trappings, for horses of service, or of shew.' And 'Desbarder. To vnload a ship, or boat; . . . also, to vnbarbe, or disarm a horse of service.' 'Sconce' is a half-comic word for 'head,' used with intentional contempt by Coriolanus. See Cotgrave (Fr. Dict.): 'Teste: f. A head, pate, skonce, nole, costard, noddle.'

99, 100. *Must I . . . heart.* Arranged as by Capell. One line in the folios. The Globe edition, reading 'unbarbed,' omits 'my' and 'to,' and so makes a smooth line.

102. *this single plot to lose.* Coriolanus speaks of his own person, not of the ground upon which he stands, as Delius interprets. The words which follow, 'This mould of Marcius,' make this clear. The first and second folios read 'this single Plot, to loose &c.'

105. *such . . . which.* Compare Twelfth Night, v. 1. 358:

'And in such forms which here were presupposed.'

And Winter's Tale, i. 1. 26: 'Such an affection which cannot choose but branch now.'

106. *discharge*, perform; a technical word for playing a part upon the stage. Compare Midsummer Night's Dream, i. 2. 95: 'I will discharge it in either your straw-coloured beard, &c.' And iv. 2. 8: 'You have not a man in all Athens able to discharge Pyramus but he.'

113. *quired*, sang in concert. The folios have 'quier'd.' Compare The Merchant of Venice, v. 1. 62:

'Still quiring to the young-eyed cherubins.'

114. *Small.* Compare Merry Wives, i. 1. 49, and Twelfth Night, i. 4. 32:

'Thy small pipe

Is as the maiden's organ, shrill and sound.'

*Ib. as an eunuch.* Hanmer reads 'eunuch's,' but see note on i. 6. 27.

115. *That babies lulls asleep.* The folios read, and Shakespeare probably wrote, 'lull,' in accordance with a law which accounts for similar inaccuracies, that when a verb is separated from its subject by an intervening substantive of a different number it frequently agrees with the latter. See Hamlet, i. 2. 38:

'More than the scope

Of these delated articles allow.'

Again, Love's Labour's Lost, iv. 3. 345:

'And when Love speaks, the voice of all the gods

Make heaven drowsy with the harmony.'

Sidney Walker supposed that 'voice' was plural, but this is unnecessary.

116. *Tent*, encamp. The language of Coriolanus is all taken from the field of battle.

117. *The glasses of my sight.* Compare Richard II, i. 3. 208:

'Uncle, even in the glasses of thine eyes

I see thy grieved heart.'

119. *Who*, used not only of persons. See i. 1. 258, and As You Like It, iv. 3. 110:

'About his neck

A green and gilded snake had wreathed itself,

Who with her head nimble in threats approach'd

The opening of his mouth.'

Again, Julius Cæsar, i. 3. 21 :

‘Against the Capitol I met a lion,  
Who glared upon me, and went surly by.’

Dr. Abbott (Shakespeare Grammar, § 264) suggests that in the present passage the antecedent to ‘Who’ may be ‘I,’ which is implied in the possessive ‘my,’ and instances of this construction are common in Shakespeare. Compare *The Tempest*, iii. 1. 77 :

‘At mine unworthiness that dare not offer  
What I desire to give.’

Abbott, § 218.

120. *an alms*. Compare *Much Ado*, ii. 3. 164 : ‘An he should, it were an alms to hang him.’ And *Acts* iii. 3 : ‘Who seeing Peter and John about to go into the temple asked an alms.’ The form of the word in Anglo-Saxon and Early English is *almesse*, *elmesse* or *almesse*, from the Greek ἐλεημοσύνη.

121. *surcease*, cease. Compare *Romeo and Juliet*, iv. 1. 97 :

‘For no pulse

Shall keep his native progress, but surcease.’

It is used as a substantive in *Macbeth*, i. 7. 4.

123. *At thy choice then*, as thou wilt. See i. 9. 36, and *King Lear*, ii. 4. 220 : ‘At your choice, sir.’

124. *more*, greater. Compare *Lucrece*, 332 :

‘To add a more rejoicing to the prime.’

And *Venus and Adonis*, 78 :

‘Her best is better’d with a more delight.’

‘It is my more dishonour’=it is a greater dishonour to me.

125. *Than thou of them*. See l. 83.

127. *stoutness*. See l. 78, and v. 6. 27.

125, 127. *let Thy mother . . . stoutness*. Johnson explains the passage correctly : ‘Let me rather feel the utmost extremity that thy pride can bring upon us, than live thus in fear of thy dangerous obstinacy.’ Dr. Schmidt regards ‘fear’ as an imperative and not as depending upon ‘let,’ and interprets, ‘Let thy mother rather feel thy pride than that thou shouldst shew fear at the dangerous consequences of thy stoutness.’ But *Volumnia* is quite sincere in her desire to induce *Coriolanus* to yield to the people, and such an argument as this would be a strange one to employ for the purpose.

128. *as thou list*, as thou pleasest or choosest. Compare *The Tempest*, iii. 2. 138 : ‘If thou beest a devil, take ’t as thou list.’ Generally it is not inflected in Shakespeare. But in *1 Henry VI*, i. 5. 22 we find

‘Drives back our troops and conquers as she lists.’

And *Venus and Adonis*, 564 :

‘Whiles she takes all she can, not all she listeth.’

See also *John* iii. 8 : ‘The wind bloweth where it listeth.’ The word is from A. S. *lystan*, to desire ; connected with ‘lust.’

129. So Cassius, in *Julius Cæsar*, iv. 3. 120, attributes his hasty temper to his mother: 'That rash humour which my mother gave me.' And the influence of the mother in the formation of the child's character is again referred to in *Macbeth*, i. 7. 72-74.

130. *owe*, own, possess. Compare *The Tempest*, i. 2. 407:

'This is no mortal business, nor no sound  
That the earth owes.'

132. *I'll mountebank their loves*, win their loves by such tricks as a mountebank or quack employs to cheat the multitude.

133. *Cog*, cheat, cozen, obtain by falsehood. See *Merry Wives*, iii. 3. 76: 'I cannot cog, and say thou art this or that.' And *Richard III*, i. 3. 48:

'Because I cannot flatter and speak fair,  
Smile in men's faces, smooth, deceive and cog.'

*Cotgrave* gives, 'Ioncher. To strew . . . also, to gull; cog, or foist with; lie vnto, deceiue, giue gudgeons, beare in hand with vutruthe; also, to dallie, ieast, or toy with.'

134. *Of*. See i. 2. 13.

138. *arm yourself*, prepare yourself. Compare *The Merchant of Venice*, iv. 1. 264:

*Por*. You, merchant, have you anything to say?

*Ant*. But little: I am arm'd and well prepared.'

*Julius Cæsar*, v. 1. 106:

'Arming myself with patience  
To stay the providence of some high powers  
That govern us below.'

*Hamlet*, iii. 3. 24:

'Arm you, I pray you, to this speedy voyage.'

*Again*, *Midsummer Night's Dream*, i. 1. 117:

'Look you arm yourself  
To fit your fancies to your father's will.'

141. *upon you*, laid against you. See iii. 3. 46, and compare *Macbeth*, i. 7. 70:

'What cannot you and I perform upon  
The unguarded Duncan? what not put upon  
His spongy officers?'

142. *The word*, the pass-word, order of the day. Compare *The Merchant of Venice*, iii. 5. 58: 'Cover is the word.' And *Julius Cæsar*, v. 5. 4: 'Slaying is the word.'

143. *accuse me by invention*, invent accusations against me.

### Scene III.

See the quotation from *Plutarch* in the Preface.

1. *affects*, desires, aims at. See ii. 2. 20, iv. 6. 32.

2. *Enforce*, urge. See ii. 3. 211.

*Ib.* *envy*, malice, ill-will. See i. 8. 4, and compare *The Merchant of Venice*, iv. 1. 126:

‘But no metal can,  
No, not the hangman’s axe, bear half the keenness  
Of thy sharp envy.’

4. *got on the Antiates*, won from the Antiates. Dr. Schmidt quotes Antony and Cleopatra, iv. 14. 98:

‘My queen and Eros  
Have by their brave instruction got upon me  
A nobleness in record.’

But the figure here is different, and ‘got upon’ is equivalent to ‘begotten upon,’ and so, obtained by means of. I would rather refer to i. 1. 214, ‘win upon,’ and *As You Like It*, i. 1. 156, ‘If he do not mightily grace himself on thee,’ for an instance of this use of ‘on.’

7. *With*. We should now use ‘by.’ Compare *Titus Andronicus*, ii. 3. 78: ‘Accompanied but with a barbarous Moor.’

And Stow’s *Summarie* (1565), fol. 153 b: ‘Accompanied with the earle of Warwycke.’

9. *voices*. See ii. 2. 138, &c.

10. *by the poll*, by the head, individually. See iii. 1. 134.

12. *presently*, instantly, immediately. See ii. 3. 245, iv. 5. 213.

18. *And power i’ the truth o’ the cause*, the power which the rightfulness of their cause gave them.

19. *such time*, at such time. Compare *Hamlet*, iv. 7. 178:

‘Which time she chanted snatches of old tunes.’

21. *present*, instant. See iii. 1. 212.

23. *hint*, occasion; the cause or motive of anything, whether action or speech. Compare *The Tempest*, i. 2. 134:

‘It is a hint

That wrings mine eyes to ‘t.’

24. *hap*, happen. See *Hamlet*, i. 2. 249:

‘And whatsoever else shall hap to-night.’

25. *to choler*. See ii. 3. 189, 190.

26. *his wor’k*, his full quota or proportion, as Malone explains it. Coriolanus in opposition has always been accustomed to get the best of the bargain. Dr. Schmidt interprets it, ‘to gain high reputation by contradiction.’ But the point is not that Coriolanus has acquired this character, but that he has always had his own way and cannot brook opposition.

27. *chafed*, made angry. Compare *Henry VIII*, iii. 2. 206:

‘So looks the chafed lion

Upon the daring huntsman that has gall’d him.’

28. *temperance*, moderation, self-control. Compare *Henry VIII*, i. 1. 124:



'What, are you chafed?

Ask God for temperance.'

29. *which looks* or seems likely, has such an aspect, and so, promises.

30. *With us*, as we shall turn it to account, take advantage of it.

*Ib. break his neck*, ruin him, be the death of him. See iv. 7. 25, v. 4. 33, and Winter's Tale, i. 2. 363:

'To do't, or no, is certain

To me a break-neck.'

*Ib. Stage direction.* Enter . . . with Senators and Patricians. So Capell. The folios have 'with others.'

32. *as an ostler.* As Niel Blane says in Old Mortality (chap. 3): 'Folk in the hostler line maun put up wi' muckle.' The folios spell the word 'Hostler' here, but elsewhere 'Ostler.'

*Ib. the poorest piece*, the smallest coin. Compare Antony and Cleopatra, iv. 12. 37:

'Most monster-like, be shown

For poor'st diminutives, for doits.'

33. *Will . . . gods.* As in Pope. Two lines in the folios.

*Ib. Will bear the 'knave'*, will submit to be called knave.

*Ib. by the volume*, often enough to fill a volume.

*Ib. The honour'd gods*, &c. See i. 6. 6.

36. *Throng.* So Theobald corrected the reading of the folios 'Through.'

*Ib. the shows of peace.* Shakespeare may have had in his mind some occasion like that of Nov. 24, 1588, when Queen Elizabeth went to St. Paul's to return thanks for the victory over the Spanish Armada. See Stow's Annals, p. 1260 (ed. 1601).

38. *Stage direction.* The folios have, 'Enter the Edile with the Plebeians.'

40. *List . . . say!* As in Steevens. Two lines in the folios.

*Ib. List, listen.* See i. 4. 20. Compare 'hark' and 'hearken.' So in 1 Henry IV, iii. 3. 110: 'Prithee, let her alone, and list to me.'

41. *say, speak.* See l. 62, and Hamlet, i. 1. 18:

'Say,

What, is Horatio here?'

42. *this present.* See i. 6. 60.

43. *determine*, end. See v. 3. 120; and Antony and Cleopatra, iv. 3. 2: 'It will determine one way.'

*Ib. demand*, ask; not used as now in the sense of asking with authority. So in The Tempest, i. 2. 139:

'Mir. Wherefore did they not

That hour destroy us?

Pros.

Well demanded, wench.'

Compare the use of 'require,' ii. 2. 154.

44. *submit you*, submit yourself. Compare 'Breathe you,' i. 6. 1, and see note on i. 3. 26, and Abbott, § 223.

45. *Allow*, first signifies to praise or approve (Med. Lat. *allaudare*); then to accept with approbation, and hence, to acknowledge. Compare Richard II, v. 2. 40:

'To Bolingbroke are we sworn subjects now,  
Whose state and honour I for aye allow.'

46. *censure*, sentence, punishment. See v. 6. 142.

47. *upon you*. See iii. 2. 141.

50. *show*, appear, look. See iv. 5. 61, and As You Like It, i. 3. 83:

'And thou wilt show more bright and seem more virtuous  
When she is gone.'

51, 52. *Scratches . . . only*. As in Capell. In the folios the first line ends at *move*.

55. *accents*. Theobald's reading. The folios have 'Actions.'

57. *Rather than envy you*, rather than express envy or hatred against you.

61. *You take it off*. The consulship has been previously compared to a robe or garment; see iii. 2. 17, 18.

63. *contrived*, plotted, conspired. Compare *Midsummer Night's Dream*, iii. 2. 196:

'Have you conspired, have you with these contrived  
To bait me with this foul derision?'

64. *all season'd office*, all office well ripened or matured and rendered palatable to the people by time. For the two senses of 'season' which appear to be combined in this passage compare *Hamlet*, iii. 3. 86:

'When he is fit and season'd for his passage.'

And i. 2. 192:

'Season your admiration for a while  
With an attent ear.'

Twelfth Night, i. 1. 30:

'All this to season  
A brother's dead love, which she would keep fresh  
And lasting in her sad remembrance.'

The Merchant of Venice, iv. 1. 197:

'And earthly power doth then show likest God's  
When mercy seasons justice.'

64, 65. *to wind Yourself*, to insinuate yourself, get yourself into power by winding and indirect courses. Compare *King Lear*, i. 2. 106: 'Wind me into him, I pray you.'

68. *lowest hell*. See *Deuteronomy* xxxii. 22: 'For a fire is kindled in mine anger, and shall burn unto the lowest hell.'

*Ib. fold-in*, infold, enclose. See v. 6. 125, and compare 'pound us up,' i. 4. 17.

69. *their traitor*, a traitor to them. See i. 1. 67.

*Ib. injurious, insolent.* See *Midsummer Night's Dream*, iii. 2. 195 :

'Injurious Heremia! most ungrateful maid!'

And Richard II, i. 1. 91 :

'Like a false traitor and injurious villain.'

70. *sat*, if there *sat*; and in the next line '*clutch'd*' is equivalent to '*were there clutched*.'

71. The first and second folios have

'In thy hands clutcht: as many Millions in,' &c.

74. *As I do pray the gods*, as that with which I pray the gods.

80, 81. *even this . . . kind.* As in Pope. One line in the folios.

88. *the steep Tarpeian death*, death by being thrown from the steep Tarpeian rock.

89. *pent to linger.* The meaning is clear though the grammatical construction is loose. We may either take '*pent*,' like '*clutched*' in l. 71, as equivalent to '*were I pent*,' or as connected with '*pronounce*'; let them pronounce the sentence of being pent to linger, &c. Compare i. 10. 20.

95. *Envied against the people*, shewn himself envious or malicious against the people. See above, lines 3 and 57.

96. *as now at last*, as, or so that, he has now at last.

97. *not*, not only. See iii. 2. 71.

99. *do.* The first folio has '*doth*,' a blunder which no ingenuity can defend. It is corrected in the later folios.

102. *In peril*, on peril. So '*in pain*' for '*on pain*' in 2 Henry VI, iii. 2. 257 :  
'In pain of your dislike or pain of death.'

104. *Rome gates.* See i. 8. 8, ii. 1. 154.

110. *for Rome.* Theobald's correction; see iv. 2. 19, 28. The folios have '*from Rome*.' Dr. Schmidt takes '*from Rome her enemies*' as equivalent to '*from Rome's enemies*.' Malone understands '*from Rome*' to mean, '*that his wounds were got out of Rome, in the service of his country, or that they mediately were derived from Rome, by his acting in conformity to the orders of the state*.'

114. *estimate*, worth, reputation.

*Ib. increase.* See *The Tempest*, iv. 1. 110 :

'Earth's increase, foison plenty.'

120. *cry*, pack. See iv. 6. 148. Cotgrave gives, '*Meute: f. A kennell, or crie, of hounds*.' See also Harsnet, Declaration of Popish Imposture, p. 89 : '*In a wel sorted cry of hounds, the dogs are not all of a qualitie, and sise: some be great, some of a midle, some of a low pitch: some good at a hote chase, some at a cold sent: some swift, and shalow, some slow and sure: some deepe and hollow mouthed, some verie pleasant, and merrie at traile*.' Again, Browne, *Britannia's Pastorals*, i. 2. 768 :

'A Hunts-man here followes his cry of hounds.'

And Webster, *The Devil's Law Case*, ii. 1 :

‘What think you, then,  
Of a good cry of hounds? it has been known  
Dogs have hunted lordships to a fault.’

The word is of course derived from the ‘cry’ or note of the hounds. Compare *Midsummer Night’s Dream*, iv. 1. 129:

‘Slow in pursuit, but match’d in mouth like bells,  
Each under each. A cry more tuneable  
Was never holla’d to, nor cheer’d with horn.’

In this passage it is difficult to say whether the word ‘cry’ is used literally or figuratively. In *Milton, Paradise Lost*, ii. 654, ‘A cry of hell-hounds,’ Bentley proposed to read ‘crue’ for ‘cry.’

121. *reck*, vapour, steam. Compare *Merry Wives*, iii. 3. 86: ‘Thou mightst as well say I love to walk by the Counter-gate, which is as hateful to me as the reek of a lime-kiln.’

*Ib. the rotten fens*. Steevens quotes *The Tempest*, ii. 1. 47, 48:

‘*Seb.* As if it had lungs and rotten ones.

*Ant.* Or as ‘twere perfumed by a fen.’

See also in the same play, i. 2. 322:

‘As wicked dew as e’er my mother brush’d  
With raven’s feather from unwholesome fen  
Drop on you both!’

123. *I banish you*. Malone quotes *Richard II*, i. 3. 280:

‘Think not the king did banish thee,  
But thou the king.’

123, 124. The folios punctuate thus:

‘I banish you,  
And here remain with your uncertainty.’

Probably a line has dropped out.

126. *with nodding of their plumes*. Compare 2 *Henry IV*, i. 2. 213: ‘For my voice, I have lost it with halloing and singing of anthems.’

127. *Fan you*. Compare *Macbeth*, i. 2. 50:

‘Where the Norweyan banners flout the sky  
And fan our people cold.’

130. *not*. Capell’s correction. The folios have ‘but.’ See ii. 3. 62, for another instance of this interchange. Johnson explains the reading of the folios, ‘Making but reservation of yourselves’ as ‘leaving none in the city but yourselves.’ But Capell’s reading is more in accordance with what follows, ‘still your own foes.’ That of the folios would have suited very well had it followed ‘To banish your defenders’; but *Coriolanus* goes on with ‘till at length’ to describe the final catastrophe in which the people would be involved, when their ignorance, after making them defenceless, could not keep them, but handed them over to the enemy.

132. *Abated*, weakened, humiliated, down-trodden. From French *abattre*, to beat down.

133. *Despising*. To fill out the line Pope added 'then,' 'therefore.' The folios print the lines thus:

'That wonne you without blowes, despising  
For you the City. Thus,' &c.

137. *Hoo! Hoo!* See ii. 1. 98.

138. *at gates*. Compare iv. 1. 47; King John, v. 7. 29:

'It would not out at windows nor at doors.'

And see note on *The Tempest*, ii. 2. 59 (Clarendon Press ed.), 'at nostrils.'

139. *despite*, spite, contempt. See iii. 1. 164.

140. *vexation*, mortification. Both 'vex' and 'vexation' had a stronger meaning in Shakespeare's time. In the Authorised Version 'vex' is frequently used in the sense of 'torment.' See for instance Matthew xv. 22: 'My daughter is grievously vexed with a devil.' And in *The Tempest*, iv. 1. 5, we find 'vexation' in the sense of torment:

'All thy vexations  
Were but my trials of thy love.'

Compare Deuteronomy xxviii. 20: 'The Lord shall send upon thee cursing, vexation, and rebuke': where the word rendered 'vexation' is elsewhere rendered 'destruction,' as Deut. vii. 23, and 'discomfiture,' as 1 Sam. xiv. 20.

## ACT IV.

### Scene I.

1, 2. *the beast With many heads*. See ii. 3. 15. Steevens quotes Horace, *Epist.* i. 1. 76: 'Bellua multorum es capitum.'

4. *extremity*. The first folio has 'Extreamities,' which Malone retains. Delius regards the plural as collective, expressing one idea, and so followed by a verb in the singular. There is great looseness with regard to the copula when subject and predicate are of different numbers. Compare Psalm xviii. 11: 'His pavilion round about him were dark waters and thick clouds of the skies.' And Richard II, v. 5. 55, 56:

'Now, sir, the sound that tells what hour it is  
Are clamorous groans.'

But it is most probable that 'extremities' is a misprint, and one of a kind common in the first folio.

5-7. Steevens quotes a parallel passage from *Troilus and Cressida*, i. 3. 33-37:

'In the reproof of chance  
Lies the true proof of men: the sea being smooth,  
How many shallow bauble boats dare sail  
Upon her patient breast, making their way  
With those of nobler bulk!'

7-9. *fortune's blows . . . cunning.* This passage sets at defiance all rules of grammar. The sense is, 'When fortune's blows are most struck home, to be gentle under the smart of the wounds craves a noble cunning.' A similar instance of what grammarians call anacoluthon, is to be found in Henry V, iv. 1. 197, 198: 'Tis certain, every man that dies ill, the ill upon his own head.'

8. *home.* See i. 4. 38.

9. *cunning,* skill, power of self-control.

11. *conn'd,* studied, learned; as an actor learns his part. See *Midsummer Night's Dream*, i. 2. 102: 'Here are your parts: and I am to entreat you, request you and desire you, to con them by to-morrow night.'

13. *the red pestilence.* Compare *The Tempest*, i. 2. 364:

'The red plague rid you

For learning me your language.'

And *Troilus and Cressida*, ii. 1. 20: 'A red murrain o' thy jade's tricks!'

14. *What, what, what!* Exclamations of impatience, deprecating any further lamentation. Compare *Antony and Cleopatra*, iv. 15. 83:

'How do you, women?

What, what! good cheer! Why, how now, Charmian!'

15. *when I am lack'd,* when I am missed, when the city feels the want of me. Compare *Much Ado*, iv. 1. 220-4, and *Antony and Cleopatra*, i. 4. 44:

'It hath been taught us from the primal state,

That he which is was wish'd until he were:

And the ebb'd man, ne'er loved till ne'er worth love,

Comes dear'd by being lack'd.'

23. *My sometime general,* formerly my general. Compare *Hamlet*, i. 2. 8:

'Therefore our sometime sister, now our queen.'

*King Lear*, i. 1. 122: 'As thou my sometime daughter.'

26. *fond,* foolish. Compare *The Merchant of Venice*, iii. 3. 9:

'I do wonder,

Thou naughty gaoler, that thou art so fond

To come abroad with him at his request.'

For the omission of 'as' before 'fond' see iv. 5. 20, and *Cymbeline*, i. 1. 45:

'Which he took,

As we do air, fast as 'twas minister'd.'

27. *wot,* know; properly a præterite used as a present tense (from A. S. *wit*, the præterite of *witan*, to know). See *Midsummer Night's Dream*, iv. 1. 169 (163 in *Clar. Press* ed., wrongly numbered in the *Globe*) and note.

28. *still,* constantly. See *The Merchant of Venice*, iii. 2. 74:

'The world is still deceived with ornament.'

30. *a lonely dragon, that his fen, &c.* Grey conjectured 'den' quite needlessly. In *Topsell's History of Serpents* (ed. 1658), p. 705, we read: 'Of the Indian Dragons there are also said to be two kinds, one of them

fenny, and living in the marishes, which are slow of pace and without combes on their heads like females: the other in the Mountains, which are more sharp and great, and have combes upon their head, their backs being somewhat brown, and all their bodies lesse scaly then the other.' Shakespeare was probably thinking of the Hydra of the Lernean marsh, to which reference has been made before in this play.

32. *or . . . or.* See i. 3. 36, iii. 1. 208.

33. *cautalous*, crafty. Compare Julius Cæsar, ii. 1. 129:

'Swear priests and cowards and men cautelous.'

'Cautel,' in the sense of 'craft, deceit,' occurs in Hamlet, i. 3. 15:

'And now no soil nor cautel doth besmirch

The virtue of his will.'

*Ib.* *practice*, stratagem, artifice. Compare As You Like It, ii. 3. 26:

'I overheard him and his practices.'

And Hamlet, v. 2. 328:

'The foul practice

Hath turn'd itself on me.'

*Ib.* *My first son.* There seems to be no reason for taking 'first' in any other sense than that of 'firstborn,' or for substituting in place of it 'fierce' as Heath, or 'fairest' as Keightley proposed.

34. *Whither*, pronounced as one syllable. In the first folio it is spelt 'Whether.'

36. *exposture*. The reading of the folios, and perhaps a word of Shakespeare's coinage. He elsewhere (*Troilus and Cressida*, i. 3. 195, and *Macbeth*, ii. 3. 133) uses 'exposure,' which Rowe substituted here. But as in *Timon of Athens*, iv. 3. 444, we find 'composture' in the sense of 'composition,' while 'composure' occurs elsewhere, we may allow 'exposture' to stand here, as probably framed on the analogy of 'imposture.'

37. *O the gods!* See i. 6. 6.

39. *rest*, stay, remain.

41. *repeal*, recall from banishment. Compare Julius Cæsar, iii. 1. 54:

'Desiring thee that Publius Cinber may

Have an immediate freedom of repeal.'

44. *I' the absence of the needer*, of him who wants to avail himself of the advantage.

46. *go rove*. See i. 5. 26: 'Go sound thy trumpet.'

47. *at gate*. See iii. 3. 138, and *King Lear*, iii. 7. 17:

'Some five or six and thirty of his knights,

Hot questrists after him, met him at gate.'

49. *My friends of noble touch*, of proved nobility, who have been tested and found noble. The figure is taken from the touchstone which was used for testing the purity of gold. See ii. 3. 183, and compare *Richard III.*, iv. 2. 8:

'O Buckingham, now do I play the touch,  
To try if thou be current gold indeed.'

Hence 'touch' is applied to the quality revealed by the application of a test.

*Ib.* *When I am forth*, when I am gone. See *Merry Wives*, ii. 2. 278: 'For at that time the jealous rascally knave her husband will be forth.' The verb of motion is omitted, as below, l. 57.

### Scene II.

2. *whom we see*. Changed by Rowe in his second edition to 'who we see.' But see *The Tempest*, iii. 3. 92:

'Young Ferdinand, whom they suppose is drown'd.'

Abbott, § 410, explains this as a confusion of two constructions, 'whom they suppose to be drowned,' and 'who, they suppose, is drowned.' Compare also *King John*, iv. 2. 165:

'Going to seek the grave  
Of Arthur, whom they say is kill'd to night.'

*Ib.* *sided*, taken sides with him. The word is used transitively in i. 1. 187.

5. *a-doing*. In such cases 'a-' is the abbreviated form of the preposition 'an' or 'on,' with the gerund or verbal noun. See note on 'a batfowling' in *The Tempest*, ii. 1. 178 (Clar. Press ed.), and *Richard III*, iii. 6. 7:

'Thy precedent was full as long a-doing.'

*John* xxi. 3: 'Simon Peter saith unto them, I go a fishing.' It is also found in the form 'in.' Compare *John* ii. 20: 'Forty and six years was this temple in building.'

10. *ta'en note of*, observed, noticed. See *Romeo and Juliet*, i. 5. 73:

'Therefore be patient, take no note of him.'

11. *the hoarded plague o' the gods*, the punishment which the gods reserve for some special vengeance. Compare *Richard III*, i. 3. 217-221:

'If heaven have any grievous plague in store  
Exceeding those that I can wish upon thee,  
O, let them keep it till thy sins be ripe,  
And then hurl down their indignation  
On thee, the troubler of the poor world's peace!'

11, 12. *the hoarded . . . love!* As in Capell. One line in the folios.

16. *Are you mankind?* are you masculine? are you viragoes? Compare *Winter's Tale*, ii. 3. 67: 'A mankind witch!' And *Massinger*, *City Madam*, iii. 1:

'You brache!

Are you turn'd mankind?'

Volumnia takes the word in the other sense as denoting a human being. Also *Fletcher's Woman Hater*, iii. 1: 'Are women grown so mankind, must they



be wooing?' And as it is unnatural for women to be like men, 'mankind' came to mean generally, unnatural, monstrous, and so, fierce and cruel.

17. *Note but this fool.* This must be spoken parenthetically, Volumnia turning to the rest. Staunton reads, and perhaps rightly, 'Note but this, fool.'

18. *Hadst thou foxship, &c.* Hadst thou cunning and ingratitude combined? Wert thou so little of a man but rather a most ungrateful beast? Dr. Schmidt points out that the fox is the symbol not only of cunning but of ingratitude. Compare King Lear, iii. 6. 24, where Lear addresses his daughters, 'Now, you she-foxes!' And iii. 7. 28: 'Ingrateful fox! 'tis he!'

21. *Moe.* See ii. 3. 116.

23. *Nay, but thou shalt stay too.* Delius regards these words as addressed not to Sicinius but to Brutus; but they are clearly meant for Sicinius, to whom Volumnia had begun to speak her mind, 'I'll tell thee what,' then interrupting herself with, 'yet go,' she resolves that after all he shall hear something of her scorn, 'Nay, but thou shalt stay too.'

24. *Were in Arabia,* in the desert, where no one could part them. Compare Macbeth, iii. 4. 104:

'Or be alive again,

And dare me to the desert with thy sword.'

And Cymbeline, i. 2. 167:

'O brave sir!

I would they were in Afric both together.'

*Ib. thy tribe,* used scornfully, as in v. 6. 129.

25, 26. *Vir. What then . . . posterity.* Divided as in Hanmer. One line in the folios. Hanmer also gives this and the following speech to Volumnia. Certainly it is not in keeping with the gentle character of Virgilia. I should be disposed to rearrange the dialogue thus:

'Vol. What then!

He 'ld make an end of thy posterity,

Bastards and all.

*Vir.* Good man, the wounds that he does bear for Rome!'

The last line being more appropriate to Virgilia pleading for her husband, than to the sterner Volumnia. Delius regards it as ironically spoken by Volumnia of Sicinius.

32. *The noble knot,* the bond by which he bound Rome to him. Compare 1 Henry VI, v. 1. 16:

'Beside, my lord, the sooner to effect

And surer bind this knot of amity.'

Dr. Schmidt takes the unknitting of this noble knot as metaphorically descriptive of the undoing of his own work, comparing 1 Henry IV, v. 1. 16:

'Will you again unknit

This churlish knot of all-aborred war?'

Probably Shakespeare had both meanings in view.

34. *Cats*, a term of contempt, as in *The Tempest*, ii. 2. 86: 'Here is that which will give language to you, cat.' Also, *All's Well*, iv. 3. 295: 'He's more and more a cat.' And *Midsummer Night's Dream*, iii. 2. 260:

'Hang off, thou cat, thou burr! vile thing, let loose!'

44. *With*, by; now used with the instrument but not with the agent. Compare iii. 1. 316, and *The Tempest*, ii. 2. 112: 'I took him to be killed ith a thunder-stroke.' And *Winter's Tale*, v. 2. 68: 'He was torn to pieces with a bear.' *Cymbeline*, ii. 3. 144: 'I am sprited with a fool.'

48. *Of what lies heavy to 't*. See *Macbeth*, v. 3. 44:

'That perilous stuff

Which weighs upon the heart.'

And for the construction Dr. Schmidt compares *Hamlet*, i. 2. 124:

'This gentle and unforced accord of Hamlet  
Sits smiling to my heart.'

*Ib. home*. See note on i. 4. 38.

51. *starve*. In the folios it is spelt 'sterve.' See ii. 3. 104. This spelling remained in Dryden's time. Compare *The Hind and The Panther*, pt. 3. l. 749 (Clarendon Press edition).

52. *puling*, whining. Elsewhere used by Shakespeare as an adverb or adjective. Compare *Two Gentlemen of Verona*, ii. 1. 26: 'To speak puling, like a beggar at Hallowmas.' And *Romeo and Juliet*, iii. 5. 185: 'A wretched puling fool.' Cotgrave (*Fr. Dict.*) has, 'Piauler. To peepe, or cheepe (as a young bird;) also, to pule, or howle (as a young whelp).'

And again, 'Piuler. To pule, or cheepe like a little chicken.'

### Scene III.

3. *forgot*, forgotten. Shakespeare uses both forms of the participle, but the former is more usual.

9. *your favour*, your countenance or external appearance. Compare *Julius Cæsar*, i. 2. 91:

'I know that virtue to be in you, Brutus,  
As well as I do know your outward favour.'

*Ib. is well appeared*, is well shewn or made apparent. If 'appeared' is the true reading it must be used in this transitive sense, but I have not met with any other example. Hammer read 'affer'd,' Warburton 'appeal'd,' and Collier adopted Steevens's conjecture 'approved.'

10. *the Volscian state*, or government. See ii. 1. 101.

12. *hath been*. In such sentences where the verb precedes a plural subject it is frequently in the singular. See i. 9. 49, Abbott, § 335, and note on *The Tempest*, i. 1. 15 (Clarendon Press ed.).

18. *receive so to heart*, take so to heart.

19, 20. *they are in a ripe aptness*, their inclination is ready to shew itself.

26. *for them*, that is, for the Volscians.

27, 28. *when she's fallen out*. Shakespeare uses both the substantive verb and 'have' with 'fallen.' Compare King Lear, ii. 4. 111:

'I'll forbear:

And am fallen out with my more headier will.'

And Romeo and Juliet, iii. 4. 1:

'Things have fall'n out, sir, so unluckily.'

29. *opposer*. See i. 5. 22.

31. *He cannot choose*, he cannot help it, cannot fail to do so. See The Tempest, i. 2. 186, ii. 2. 24, and Sonnet, lxiv. 13:

'This thought is as a death, which cannot choose

But weep to have that which it fears to lose.'

37. *their charges*, the men under their command. See Julius Cæsar, iv. 2. 48:

'Bid our commanders lead their charges off

A little from this ground.'

38. *already in the entertainment*, already engaged for the service. Compare All's Well, iv. 1. 17: 'He must think us some band of strangers i' the adversary's entertainment.' The verb 'entertain' in the sense of 'engage, hire' is found in The Merry Wives, i. 3. 10: 'I will entertain Bardolph: he shall draw, he shall tap.' And Much Ado, i. 3. 60; 'Being entertained for a perfumer'; that is, being engaged as a perfumer.

#### Scene IV.

3. *'fore my wars* is connected with 'groan and drop.' Compare Twelfth Night, iii. 1. 140:

'If one should be a prey, how much the better

To fall before the lion than the wolf!'

And 2 Henry IV, Ind. 31:

'And that the king before the Douglas' rage

Stoop'd his anointed head as low as death.'

6. *Save you*, God save you. Compare The Tempest, iii. 2. 115: 'Save our graces!' And for the full phrase, As You Like It, v. 2. 20: 'God save you, brother.'

7-10. *Direct . . . night*. Arranged as by Capell. Prose in the folios. Johnson first put the lines in verse, ending l. 7 at *great*.

8. *lies*. See i. 9. 82.

10. *beseech you*. See i. 3. 26, iii. 1. 149.

13. *seem*. The first folio has 'seemes,' a printer's error, and not an instance of the survival of a plural in 's.' Compare Midsummer Night's Dream, iii. 2. 212:

'So, with two seeming bodies, but one heart.'

14. *Whose hours*, &c. Dyce, following the Perkins folio, altered 'hours'

to 'house.' But 'hours' is used for time generally. See i. 5. 4, and compare with this whole passage Helena's speech in *Midsummer Night's Dream*, iii. 2. 199, &c.:

'The sisters' vows, the hours that we have spent.'

15. *twin*, are like twins. Compare Pericles, v. Prol. 8:

'Her inkle, silk, twin with the rubied cherry';

that is, resemble it as closely as if they had been twins with it.

16. *Unseparable*, inseparable. Compare 'unactive,' i. 1. 92. Shakespeare also uses 'incapable' and 'uncapable,' 'incertain' and 'uncertain,' 'incivil' and 'uncivil,' 'incurable' and 'uncurable,' 'inconstant' and 'unconstant,' the latter form being generally the stronger.

17. *a dissension of a doit*, a dispute about the merest trifle. Or 'of' may here denote the price or worth of the quarrel as in i. 5. 6: 'irons of a doit.'

18. *fellest*, fiercest. See i. 3. 44, and Troilus and Cressida, v. 7. 6:

'In fellest manner execute your aims.'

19. *broke*, broken. Shakespeare uses both forms of the participle. See Macbeth, ii. 3. 73:

'Most sacrilegious murder hath broke ope

The Lord's anointed temple!'

And compare 'forgot,' iv. 3. 3.

21. *Some trick*, some toy or trifle. Compare *The Taming of the Shrew*, iv. 3. 67:

'Why, 'tis a cockle or a walnut-shell,

A knack, a toy, a trick, a baby's cap.'

And *Winter's Tale*, ii. 1. 51:

'He has discover'd my design, and I

Remain a pinch'd thing; yea, a very trick

For them to play at will.'

22. *interjoin their issues*, allow their children to intermarry.

23. *hate*. Capell's correction, attributed to Steevens. The folios read 'have.' In the fourth folio the line had become still further changed:

'My birth-place have I, and my Lover left; upon,' &c.

Johnson supposed that a line was lost.

24. *this enemy town*. Compare *King Lear*, v. 3. 220:

'Kent, sir, the banish'd Kent; who in disguise

Follow'd his enemy king.'

Similarly 'neighbour' is used as an adjective. See *As You Like It*, iv. 3. 79:

'West of this place, down in the neighbour bottom.'

And *Love's Labour's Lost*, v. 2. 94:

'I stole into a neighbour thicket by.'

25. *if he give me way*, if he yield to me, humour me. See v. 6. 32, and Pericles, v. 1. 232:

'It is not good to cross him; give him way.'

## Scene V.

5, 6. *A goodly house . . . guest.* As in Pope. In the folios the first line ends at *house*.

9, 10. *I have . . . Coriolanus.* As in Capell. Prose in the folios.

9. *entertainment*, treatment, reception. Compare Twelfth Night, i. 5. 231: 'The rudeness that hath appeared in me have I learned from my entertainment.'

12. *companions*, fellows; used contemptuously. See v. 2. 55, and Julius Cæsar, iv. 3. 138:

'What should the wars do with these jiggling fools?

Companion, hence!'

18. *anon.* See ii. 3. 132.

20. *A strange one as, &c.* See note on ii. 1. 39.

23. *avoid*, leave, quit; literally, clear out of. Compare Henry VIII, v. 1. 86: 'Avoid the gallery.'

24. *Let me but stand.* In Plutarch Coriolanus went straight up to the hearth and sat down. See Preface.

30. *avoid*, be gone; used intransitively, as in Winter's Tale, i. 2. 462: 'Let us avoid.' Compare I Samuel xviii. 11: 'And David avoided out of his presence twice.'

32. *batten*, grow fat, feed grossly, like an animal. Compare Hamlet, iii. 4. 67:

'Could you on this fair mountain leave to feed,

And batten on this moor?'

And see note in Clarendon Press edition.

*Ib. cold bits*, the fragments of their master's feasts. Delius compares Cymbeline, ii. 3. 119:

'That base wretch,

One bred of alms and foster'd with cold dishes,

With scraps o' the court.'

35. *And I shall*, and so I will. Compare Troilus and Cressida, iii. 2. 142:

'Cres. Stop my mouth.

Tro. And shall, albeit sweet music issues thence.'

See Abbott, § 97.

37. *the canopy*, the sky. See Hamlet, ii. 2. 311: 'This most excellent canopy, the air, look you, this brave o'erhanging firmament.'

43. *it is.* See i. 3. 56.

*Ib. daws*, or jackdaws, were considered as emblems of chattering foolish persons. Compare I Henry VI. ii. 4. 18:

'Good faith, I am no wiser than a daw.'

48. *Thou . . . hence!* Verse in Capell. Prose in the folios.

53. *Why speak'st not?* The pronoun is frequently omitted in such abrupt questions. See Abbott, § 241, and King Lear, ii. 1. 91: 'How dost, my lord?'

53, &c. The speech of Coriolanus is from North's Plutarch. See Preface.

53-56. *If, Tullus . . . myself.* As in Steevens. Prose in the folios.

55. *Think me for the man I am,* to be the man I am. Compare Measure for Measure, v. 1. 144:

'I know him for a man divine and holy.'

And Henry VIII, ii. 4. 45:

'The king, your father, was reputed for

A prince most prudent.'

56. *Commands me name myself.* For the construction compare Taming of the Shrew, v. 2. 96:

'Say, I command her come to me.'

And 1 Henry VI, i. 6. 12:

'Dauphin, command the citizens make bonfires.'

60. *appearance*, spelt 'apparence' in the first folio, as in Henry V, ii. 2. 76:

'Why, what reade you there,

That haue so cowarded and chac'd your blood

Out of apparence.'

It was probably a recognised form of the word, and represented the pronunciation, for Cotgrave (Fr. Dict.) gives, 'Apparence: f. An apparance, or appearance.' In Florio's Worlde of Wordes (1598) we find, 'Appariscenza, comelines, seemlines, apparance.' And Huloet, Abcedarium (1552), has, 'Apparance. Species.'

62. *show'st, appearest.* See iii. 3. 50.

68. *extreme*, accented on the first syllable, as in 1 Henry IV, i. 3. 31:

'When I was dry with rage and extreme toil.'

69. *requited*, spelt 'requitted' in the first folio. So 'requit' for 'requite' in iv. 2. 12.

70. *memory*, memorial. Compare v. 6. 154, and As You Like It, ii. 3. 3, where Adam addresses Orlando:

'O my sweet master! O you memory

Of old Sir Rowland!'

And King Lear, iv. 7. 7:

'These weeds are memories of those worser hours.'

In the present passage Shakespeare has taken the word from North's Plutarch.

73. *envy.* See iii. 3. 3.

75. *hath devour'd.* The verb is singular because the subject 'cruelty and envy' is regarded as expressing a single idea, and is probably equivalent to 'envious cruelty.' So in Psalm lxxxiv. 2: 'My heart and my flesh crieth out for the living God.'

76. *Hoop'd.* So spelt in the folios. See As You Like It, iii. 2. 203: 'And yet again wonderful, and after that, out of all hooping!' In modern editions it is changed to 'whoop'd.' Both forms were in use. Sherwood's English-French Dictionary at the end of Cotgrave (1632) gives, 'To hoope,

or hallow. Huyer, huier,' and Cotgrave has, 'Forhuer. To whoope, shout, hoot, hollow; cry whoo-whup.' Earlier still we find in Palsgrave (1530), 'I whoope, I call. *Ie huppe.*'

81. *'voided'*, avoided. The folios have 'voided'; and Pope reads 'I'd have avoided.' Steevens quotes Macbeth, v. 8. 4:

'Of all men else I have avoided thee.'

82. *To be full quit of*, to be fully revenged upon.

84. *wreak*, vengeance; A.S. *wræc*. Compare Titus Andronicus, iv. 3. 33:

'Take wreak on Rome for this ingratitude.'

And see Shakespeare's Plutarch (ed. Skeat), p. 24: 'If thou hast any heart to be wrecked of the injuries thy enemies have done thee, speed thee now.'

*Ib. that wilt*, that thou wilt. 'Wilt' is probably written here in consequence of the immediately preceding 'thee,' just as above, l. 64:

'My name is Caius Marcius, who *hath* done,' &c.

Hanmer reads 'that will' and Capell conjectured 'and wilt.'

85. *particular*, private, personal. See v. 2. 63, and King Lear, v. 1. 30:

'For these domestic and particular broils

Are not the question here.'

Again, Othello, i. 3. 55: 'My particular grief.'

85, 86. *those mains Of shame*, those disgraceful injuries. So in Hamlet, i. 4. 24, 'mole of nature' is equivalent to 'natural blemish,' and in iv. 6. 21, 'thieves of mercy' = merciful thieves. See note on 'brow of youth,' King Lear, i. 4. 275 (Clar. Press ed.).

90. *canker'd*, corrupted, eaten up with the canker of ingratitude. Compare 1 Henry IV, i. 3. 137:

'As this ingrate and canker'd Bolingbroke.'

*Ib. spleen*, rage, passion. Compare Richard III, v. 3. 350:

'Inspire us with the spleen of fiery dragons.'

And Julius Cæsar, iv. 3. 47:

'You shall digest the venom of your spleen.'

For another sense of the word see note on *Midsummer Night's Dream*, i. 1. 147.

91. *the under fiends*, the fiends below.

*Ib. But if so be*, &c. In North's Plutarch, 'And if it be so that thou dare not, and that thou art weary to prove fortune any more, then am I also weary to live any longer.'

93. *in a word*, in short. Compare 'at a word,' i. 3. 108.

95. *ancient malice*. See ii. 1. 218.

102. *envy*. See iii. 3. 3.

103. *divine* has the accent on the first syllable. See above, l. 68, and Cymbeline, ii. 1. 62:

'Thou divine Imogen, what thou endurest.'

Again, in the same play, iv. 2. 170:

'Thou divine Nature, how thyself thou blazon'st.'

106. *Where against*, against which. So 'where through' = through which.

107. *My grained ash*, the tough ashen shaft of my lance. So in A Lover's Complaint, 64, a 'grained bat' is a tough cudgel.

108. *scarr'd*. So in the folios. Rowe in his second edition read 'scar'd,' which Malone defends by a reference to Richard III, v. 3. 341:

'Amaze the welkin with your broken staves.'

But the old reading may very well stand, and for the hyperbole Delius refers to Winter's Tale, iii. 3. 92: 'The ship boring the moon with her mainmast.' See note on The Tempest, i. 2. 4, for similar instances of exaggeration.

*Ib. clip*, embrace. See i. 6. 29. Spelt 'cleep' in the folios. The Anglo-Saxon form of the word is *clifpan*, and the Early English *cluppen*, *clifpen*, and *cleppen*. It signifies to take in the arms, not to grasp with the hand.

109. *The anvil of my sword*, on which my sword has struck as a hammer upon an anvil. It would have been unnecessary to explain this but for the proposal to read 'handle' instead of 'anvil' (Green, Shakespeare and the Emblem Writers, p. 327). Steevens quotes Hamlet, ii. 2. 511-514:

'And never did the Cyclops' hammers fall  
On Mars's armour forged for proof eterne  
With less remorse than Pyrrhus' bleeding sword  
Now falls on Priam.'

113, 114. *never man Sigh'd truer breath*. Malone quotes in illustration Venus and Adonis, 189:

'I'll sigh celestial breath, whose gentle wind  
Shall cool the heat of this descending sun.'

And The Two Noble Kinsmen, v. 2:

'And vow that lover never yet made sigh  
Truer than I.'

115. *rapt*, enraptured, carried away by emotion. Compare Macbeth, i. 3. 57: 'That he seems rapt withal.' And again i. 3. 142: 'Look, how our partner's rapt.'

117. *Bestride my threshold*. A Roman bride was carried over the threshold of her husband's house. We know nothing of the custom of Antium in this respect, nor did Shakespeare.

*Ib. thou Mars!* Delius quotes Richard II, ii. 3. 101: 'The Black Prince, that young Mars of men.'

118. *a power*. See i. 2. 9.

*Ib. had purpose*, intended. Compare Winter's Tale, iv. 4. 152:

'I think you have  
As little skill to fear as I have purpose  
To put you to 't.'

119. *target*, a small shield. See Hamlet, ii. 2. 334: 'The adventurous knight shall use his foil and target.' In 1 Samuel xvii, 6, Goliath is described as having 'a target of brass between his shoulders.'



*Ib. brawn*, the muscular part of the arm. Compare Troilus and Cressida, i. 3. 297:

‘And in my vantbrace put this wither’d brawn.’

Cotgrave (Fr. Dict.) has ‘Moignon du bras. The brawne, or brawnie part of th’ arme.’

120. *out*, fully; it qualifies the words which follow. Compare The Tempest, i. 2. 41:

‘For then thou wast not

Out three years old.’

121. *several*, separate, distinct. See iv. 6. 39, and Merry Wives, iii. 5. 110: ‘I suffered the pangs of three several deaths.’

124. *helms*, helmets, headpieces; A. S. *helm*, Goth. *hilms*. The Old French *heaulme*, as well as the Norse *hjilmr*, are probably borrowed from a Teutonic root, such as A. S. *helan*, to cover. See Troilus and Cressida, i. 2. 253: ‘Look you how his sword is bloodied, and his helm more hacked than Hector’s.’

125. *And waked*. The construction of the sentence goes back to l. 121, ‘I have nightly since, &c.’ as if ‘We have been down . . . throat’ were in a parenthesis.

126. *no other quarrel else*. So in the first two folios: the third and fourth omit ‘other.’

*Ib. to Rome*, against Rome. See Much Ado, ii. 1. 243: ‘The Lady Beatrice hath a quarrel to you.’ And Twelfth Night, iii. 4. 248: ‘I am sure no man hath any quarrel to me.’

130. *o’er-beat*. The first two folios have ‘o’re-beate,’ the others ‘o’re-beat.’ In Lord Ellesmere’s copy of the first folio it is difficult to say whether the reading is ‘o’re-beate,’ or ‘o’re-beare.’ Rowe substituted ‘o’er-bear,’ which is perhaps the true reading here. See iii. 1. 249, and Othello, i. 3. 56:

‘For my particular grief

Is of so flood-gate and o’er-bearing nature.’

And Pericles, v. 1. 195:

‘Lest this great sea of joys rushing upon me

O’erbear the shores of my mortality.’

And Hamlet, iv. 5. 102:

‘The ocean, overpeering of his list,

Eats not the flats with more impetuous haste,

Than young Laertes, in a riotous head,

O’erbears your officers.’

132. *leaves*. See ii. 1. 28.

135. *most absolute sir*. Compare Antony and Cleopatra, iv. 14. 117:

‘Most absolute lord,

My mistress Cleopatra sent me to thee.’

In the sense of ‘perfect, accomplished,’ we find ‘absolute’ used in Hamlet, v. 2. 111: ‘An absolute gentleman.’ Merry Wives, iii. 3. 66: ‘Thou wouldst make an absolute courtier.’ And Antony and Cleopatra, iii. 7. 43:

'The absolute soldiership you have by land.'

Again, Pericles, iv. Prol. 31 :

'This Philoten contends in skill  
With absolute Marina.'

142. *ere destroy*. For the construction see i. 1. 213, 237.

143. *commend*, recommend, present. Compare Cymbeline, i. 4. 32 : 'I beseech you all, be better known to this gentleman, whom I commend to you as a noble friend of mine.' And again, in the same scene l. 139, 'Commend me to the court where your lady is.'

146. In the folios the stage direction is, 'Exeunt. Enter two of the Servingmen.'

148. *By my hand*. Compare 2 Henry VI, v. 3. 29, where the folios read :

'Now by my hand (Lords) 'twas a glorious day.'

*Ib. strucken*. So spelt in the two later folios. The first and second have 'stroken,' as in Julius Cæsar, iii. 1. 209. The forms of the participle in the old copies are variously stroke, strooke, strook, struck, stricken, strooken, and strucken. See note on Hamlet, iii. 2. 242 (Clarendon Press edition).

149. *my mind gave me*, informed me ; I had a misgiving. See i. 9. 55.

155. The servants find it as difficult to express themselves as Bottom did on waking from his transformation.

160. *simply*, without any further description. Compare Henry V, iii. 7. 105 : 'He is simply the most active gentleman of France.'

163. *you wot one*. Dyce changed this unnecessarily to 'you wot on.' For 'wot' see iv. 1. 27.

166. *worth six on him*. Delius interprets this as meaning that Aufidius is worth six of Coriolanus, and so we should infer from the first Servingman's reply, but it is not consistent with what follows, ll. 183. 184, and perhaps Shakespeare did not intend that the servants should in their admiration for Coriolanus always express the same opinion of their master.

176. *lieve*. The first three folios have 'live.' The spelling varies in the old copies between 'lief' or 'lief,' and 'lieve,' the latter representing the pronunciation, the former approaching more nearly to the Anglo-Saxon *leof*, dear, from which it is derived. 'I had as lieve' then means 'I hold as dear,' 'I would as soon.' See note on Julius Cæsar, i. 2. 95 (Clar. Press ed.).

183. *we are fellows and friends*, and may therefore speak out.

185. *directly*, like 'simply' in l. 160, means plainly, manifestly. Compare Othello, ii. 1. 221 : 'Desdemona is directly in love with him.'

186. *troth*, truth, to which it was changed by Steevens. In this sense it is always used with 'speak' or 'say.' See Midsummer Night's Dream, ii. 2. 36 :

'And to speak troth, I have forgot our way.'

And Cymbeline, v. 5. 274 :

'Now fear is from me, I'll speak troth.'

Elsewhere it signifies 'faith,' as in Midsummer Night's Dream, ii. 2. 42 :

'One heart, one bed, two bosoms and one troth.'

In a very considerable number of passages 'troth' has been changed by modern editors to 'truth.'

*Ib.* *scotched*, cut, slashed, as a cook slashes a beefsteak. Compare Macbeth, iii. 2. 13: 'We have scotch'd the snake, not kill'd it'; where Theobald substituted 'scotch'd' for 'scorch'd' the reading of the folios. The substantive occurs in Antony and Cleopatra, iv. 7. 10:

'I have yet

Room for six scotches more.'

187. *a carbonado*, a piece of meat cut for broiling on the coals. See note on King Lear, ii. 2. 35 (Clarendon Press ed.). Compare 1 Henry IV, v. 3. 61: 'If I come in his willingly, let him make a carbonado of me.' Cotgrave has, 'Carbonade; f. A Carbonadoe, a rasher on the coales; also, a slash over the face, which fetcheth the flesh with it.'

189. *broiled*. Pope's emendation, as more appropriate to 'carbonado' than 'boyld' which is the reading of the folios.

191. *so made on*, made so much of.

192. *at upper end*. Compare 'at gates,' iii. 3. 138, 'at gate,' iv. 1. 47.

192, 193. *no question . . . but*, &c. For the construction see ii. 3. 153.

194. *bald*, bareheaded, and so showing their baldness.

195. *sanctifies himself with 's hand*, as Malone explains it, 'Considers the touch of his hand to be holy; clasps it with the same reverence as a lover would clasp the hand of his mistress.'

199. *sowl*, pull, drag by the ears. The folios have 'sole.' Major Moor in his Suffolk Words and Phrases gives, 'Sowle. To seize a swine by the ear. "Wool 'a sowle a hog?" is a frequent enquiry into the qualifications of a dog. . . Shakespeare happily uses the word in the exact Suffolk sense. "He'll go, he says, and *sowle* the porter of Rome's gate by the ears." *Coriolanus*, iv. 5. The last three words would be redundant to a Suffolk audience.' Steevens quotes from Heywood's *Love's Mistress*, iv. 1 (Works, v. 137):

'Venus will sole me by the eares for this.'

It is found also in Hunter's *Hallamshire Glossary*, and according to Forby, *Vocabulary of East Anglia*, it is used in Norfolk and pronounced *soll*. Ray records it as a Lincolnshire word, and it is given also in Peacock's *Dialect of Lonsdale* and in Atkinson's *Cleveland Glossary*, as well as in the list of words at the end of Marshall's *Rural Economy of Yorkshire*.

200. *Rome gates*. See iii. 3. 104; and 'Carthage queen,' *Midsummer Night's Dream*, i. 1. 173.

201. *polled*, clipped, cleared, laid bare. Spelt 'poul'd' in the folios. 'To poll' is properly to cut the hair, as in 2 Samuel xiv. 26, in the description of Absalom: 'And when he polled his head, for it was at every year's end that he polled it.'

207. *in directitude*. It is quite useless to speculate as to what the serving-

man intended, for he merely uses a sounding word without well knowing what he meant. Malone conjectured 'discreditude,' because he thought that Shakespeare 'could hardly have meant that he should talk absolute nonsense.' This does not seem to be quite so impossible as Malone imagined. Menenius certainly imposes on the mob with words of his own coinage. Mr. Collier adopted 'dejectitude' from his MS. corrector.

210. *in blood*. See i. i. 152.

211. *conies*, rabbits. Fr. *connil* or *connin*. 'Connil: m. A Conie, a Rabbit' (Cotgrave). See Psalm civ. 18.

213. *presently*, instantly, at once. See iii. 3. 12, and Julius Cæsar, iii. i. 28 :

'Let him go,

And presently prefer his suit to Cæsar.'

Again, in Matthew xxvi. 53, 'He shall presently give me more than twelve legions of angels.'

214. *parcel*. See i. 2. 32.

220. *spritely, waking*. This is Pope's reading. The folios have 'sprightly walking.' But 'waking' is contrasted with 'sleepy' in the description of peace.

*Ib. audible*. As 'sensible.' i. 3. 83, signifies 'possessed of sense, sensitive,' so 'audible' means 'capable of hearing, quick of hearing.'

*Ib. full of vent*. In the Edinburgh Review for October 1872 this is explained by reference to a hunting term. 'When the hound vents anything, he pauses to verify the scent, and then, full of eager excitement, strains in the leash to be after the game. . . . To strain at the lyam or leash "upon good vent" is in Shakespeare's phrase to be "full of vent," or in other words keenly excited, full of pluck and courage.' According to this view, war is compared to a pack of hounds in full cry. But I think it is scarcely in accordance with what follows in the description of peace, where the epithets appear to correspond to the epithets applied to war, but in an inverted order; 'insensible' corresponding to 'spritely,' 'sleepy' to 'waking,' 'deaf' to 'audible,' and 'mulled' to 'full of vent.' If this view is correct, the figure involved in 'full of vent' is not from the hunting field, but the expression must be descriptive of something in wine which is the opposite to that conveyed by 'mulled.' And as 'mulled' signifies 'flat, insipid,' 'full of vent' would seem to be either effervescent, working, ready to burst the cask, or full of scent. Cotgrave indeed gives 'Odorement . . . a smell, waft, sent, vent'; but it does not appear from this that 'vent' means 'scent' except as a hunting term, and I therefore hesitate to suggest that it is equivalent to what is now termed the bouquet of wine.

222. *mulled*, flat, or, as Hanner explains it, 'softened and dispirited as wine is when burnt and sweetened.'

223. *war's*. Both here and in the following line the first folio has 'warres,' which was changed by Rowe to 'war's' in this case, and 'war' in the next.

228. *Reason*, with good reason, or there is reason for it. Compare *Merry Wives*, ii. 2. 15 :

'*Pist.* Didst thou not share ? hadst thou not fifteen pence ?

*Fals.* Reason, you rogue, reason : thinkest thou I'll endanger my soul gratis ?  
Again, *King John*, v. 2. 130 :

'He is prepared, and reason too he should.'

231. First and Sec. Serv. The folios have 'Both,' for which Capell substituted '2. 3.' and Steevens 'All.'

### Scene VI.

2. *His remedies are tame i' the present peace.* This is the reading of Theobald. The folios have

'His remedies are tame, the present peace.'

The sense is, The means which Coriolanus may take to redress his wrongs are no longer an object of fear while the people are peaceable and quiet. Johnson proposed

'His remedies are ta'en, the present peace,' &c.

That is, We need not fear him, the proper remedies against him are taken, by restoring peace and quietness. But as Steevens points out, the epithets 'tame' and 'wild' are designedly opposed to each other.

5. *rather had*, had rather. Compare *Love's Labour's Lost*, ii. 1. 147 :

'Which we much rather had depart withal.'

7. *pestering*, encumbering, infesting. The French '*Empestrer*' is explained by Cotgrave, 'To pester, intricate, intangle, trouble, incommber.' See note on *Macbeth*, v. 2. 23.

10. *We stood to 't*, we were firm. Compare *Macbeth*, iii. 3. 15 :

'*Third Mur.*

'Tis he.

*First Mur.* Stand to 't.'

11, 12. '*Tis he . . . Hail, sir!*' Printed as in the folios. Capell made a sort of verse by ending the first line at *kind*, and assigned '*Hail, sir!*' to Brutus.

14-18. *Your Coriolanus . . . temporized.* Arranged as verse first by Capell. Prose in the folios.

19, 20. *his mother . . . him.* As in Capell. One line in the folios.

21. *God-den.* See ii. 1. 87. Here the folios have '*Gooden.*'

25, 26. *we wish'd . . . did.* As in Hanmer. One line in the folios.

25. *wish'd*, for '*wish*,' as in *Merry Wives*, i. 1. 83 : 'I wished your venison better ; it was ill-killed.'

30. *confusion.* See iii. 1. 110, 190.

32. *ambitious past all thinking.* The reading of the fourth folio. The earlier folios have a comma at '*ambitious*,' and connect '*past all thinking*' with '*self-loving*.'

33. *affecting*, desiring, aiming at. See ii. 2. 20, iii. 3. 1.

*Ib. one sole throne*, a throne which he alone may occupy.

34. *Without assistance*, that is, as Johnson explains, without assessors; having no one to share it with him. The word 'assistance' has here some colouring from the French *assister*.

35. 36. *We should... found*. By careless writing for 'have found,' the auxiliary being omitted in consequence of the intervening clause with 'had.'

35. *to all our lamentation*, to the sorrow of us all. For this use of the possessive pronoun see i. 9. 36, and Abbott, § 219. Dr. Schmidt compares King John, iv. 2. 102:

'This will break out

To all our sorrows, and ere long I doubt.'

40. *powers*. See i. 2. 9.

41. *enter'd in*, entered into. So in *The Merchant of Venice*, ii. 8. 42:

'Let it not enter in your mind of love.'

45. *Thrusts forth his horns*, like a snail.

46. *stood for*. See ii. 2. 39.

48. *Come... Marcins?* As in the folios. Steevens put 'Come, what talk you' with the previous line, thus getting for this verse the required number of syllables, to the destruction of the rhythm.

50. *record*, with the accent on the last syllable, as in *Hamlet*, i. 5. 99:

'I'll wipe away all trivial fond records.'

52. *hath been*. So the first three folios, which perhaps Shakespeare wrote in consequence of the subject being separated from the verb by the intervening words 'the like,' with which the verb is made to agree. The fourth folio reads 'have been.' See note on *Hamlet*, i. 2. 38.

53. *my age*, my lifetime. See iii. 1. 7.

*Ib. reason with*, talk with. See i. 9. 58.

55. *your information*, the source of your information, your informant; abstract for concrete, as in ii. 1. 166.

57, 58. *Tell... be*. As in Pope. One line in the folios.

57. *Tell not me*, don't tell me; nonsense! Compare *The Merchant of Venice*, i. 1. 39:

'But tell not me; I know, Antonio

Is sad to think upon his merchandise.'

And *The Tempest*, iii. 2. 1: 'Tell not me: when the butt is out, we will drink water.'

60. *come*. This is Rowe's correction. The folios have 'comming' or 'coming,' the printer having caught the termination of the previous line.

64. *seconded*, supported, confirmed.

65. *deliver'd*, related. See i. 1. 88.

74. *atone*, be reconciled. Compare *As You Like It*, v. 4. 116:

'Then is there mirth in heaven,

When earthly things made even

Atone together.'

The word is used transitively elsewhere by Shakespeare. See *Othello*, iv. 1. 244 :

'I would do much

To atone them, for the love I bear to Cassio.'

The phrases 'to be at one' and 'to set at one' were of common occurrence, and from the adverb 'at one' the verb 'atone' seems to have been formed. See note on *As You Like It*, v. 4. 102 (Clarendon Press edition). In the first three folios it is spelt 'attone.'

75. *contrariety*. Hammer reads 'contrarieties.'

79. *and have*, that is, and they have.

80. *O'erborne*. The figure is that of a swollen river bearing down all before it. See iii. 1. 249, and note on iv. 5. 135.

*Ib. took*, taken. So *Julius Cæsar*, ii. 1. 50 :

'Such instigations have been often dropp'd

Where I have took them up.'

83. *help*. See iii. 1. 277.

85. *to your noses*, before your very noses, openly. For similar phrases compare 2 *Henry IV*, iii. 1. 64 :

'Yea, for my sake, even to the eyes of Richard

Gave him defiance.'

*Hamlet*, iv. 7. 57 :

'That I shall live and tell him to his teeth,

"Thus didest thou."

And *Othello*, v. 2. 77 : 'Weep'st thou for him to my face?'

87. *cement*, with the accent on the first syllable, as in *Antony and Cleopatra*, iii. 2. 29 :

'The piece of virtue, which is set

Betwixt us as the cement of our love.'

Spelt 'ciment' in the first three folios.

88. *franchises*, liberties, privileges in general.

*Ib. whereon you stood*. See l. 97, and i. 9. 39, ii. 2. 148.

88, 89. *confined Into an auger's bore*. Compare *Macbeth*, ii. 3. 128 :

'What should be spoken here, where our fate

Hid in an auger-hole, may rush, and seize us?'

For the construction see *The Tempest*, i. 2. 277 :

'She did confine thee...

Into a cloven pine.'

98. *your apron-men*, your mechanics. Compare *Julius Cæsar*, i. 1. 7, and *Antony and Cleopatra*, v. 2. 210 :

'Mechanic slaves

With greasy aprons, rules, and hammers, shall

Uplift us to the view.'

99. *the voice of occupation*, the vote of the working men. Another instance of the abstract for the concrete. See 'authority,' i. 1. 13; 'silence,'

ii. 1. 166; 'information,' iv. 6. 55; and above, l. 75, where 'contrariety' signifies 'things contrary.'

102. *As*, as if. Steevens sees here a ludicrous allusion to the apples of the Hesperides.

105. *other*, otherwise. Compare Macbeth, i. 7. 77: 'Who dares receive it other?' And Othello, iv. 2. 13:

'If you think other,

Remove your thought.'

106. *resist*. So Hanmer. The folios have 'resists.'

115. *charged*, would charge. So *erat* for *esset* in Latin. See ii. 2. 16.

117. *show'd*. See iii. 3. 50.

117, 118. 'Tis true... brand. So in Pope. One line in the folios.

120. *You have made fair hands*, you have made a nice business. Compare Henry VIII, v. 4. 74: 'Ye have made a fine hand, fellows.'

121. *crafts*. Mr. Collier, following the MS. corrector of the Perkins folio, reads 'You and your handy-crafts have crafted fair.'

*Ib. crafted*. Menenius is a great word-maker. We are already indebted to him for 'empirictic,' 'fidiused,' 'conspicuities.'

123. *help*, cure, for the ague fit of fear which had come upon Rome.

124-126. *How... city*. Arranged as by Pope, not very satisfactorily. The folios have four lines, ending *him... Nobles... hooote... City*, and read 'was't' for 'was it.'

127. *They'll roar him in again*, will receive him with cries for mercy.

128. *his points*, his commands or directions. In military language 'a point of war' was a signal given by sound of trumpet. See 2 Henry IV, iv. 1. 52:

'Turning...

Your pens to lances and your tongue divine

To a loud trumpet and a point of war.'

134, 135. *at... coming*. Arranged as by Pope. One line in the folios.

136. *And not a hair*, &c. Compare, for a similar ellipsis, ii. 3. 153.

149, 150. *You have made... Capitol?* As in the folios. Capell put *good... Capitol?* in one line.

150. *cry*. See iii. 3. 120.

*Ib. Shall's*. Colloquially for 'shall we,' as in Winter's Tale, i. 2. 178:

'We are yours i' the garden: shall's attend you there?'

Cymbeline, iv. 2. 233: 'Say, where shall's lay him?'

153. *a side*, a faction or party. See iv. 2. 2.

163. *let us*. So Pope, making a line with the previous hemistich. The folios have 'let's.'

### Scene VII.

4. *at end*, at the end of their meal. For the omission of the article, see ii. 1. 176.



5. *darken'd*. The folios have 'darkned,' and this was no doubt the pronunciation of the word. It appears to have been the custom so to shorten the participles of verbs ending in a syllable of which the final letter is a liquid.

6. *by your own* soldiers.

8. *more proudlier*. See iii. 1. 120.

13. *for your particular*, as far as regards yourself personally, for your own private interest. Compare Timon of Athens, iv. 3. 159:

'Take the bridge quite away

Of him that, his particular to foresee,

Smells from the general weal.'

14-16. *Join'd... solely*. Two lines, the first ending *borne*, in the folios. Pope, omitting 'either,' arranged the lines as in the text. Malone divided the lines at *either... else... solely*.

14. *had*. So Malone. The folios read 'have.'

14, 15. *borne The action*. Compare i. 1. 264.

15. *of yourself*, by yourself.

22. *husbandry*, management. So in The Merchant of Venice, iii. 4. 25:

'Lorenzo, I commit into your hands

The husbandry and manage of my house.'

23. *dragon-like*. Compare King John, ii. 1. 68:

'Rash, inconsiderate, fiery voluntaries,

With ladies' faces and fierce dragons' spleens.'

And Richard III, v. 3. 350:

'Inspire us with the spleen of fiery dragons.'

25. *break his neck*. See iii. 3. 30.

28. *yield*. The first folio has 'yields,' a printer's error and not an example of the old northern plural in 's.'

*Ib. sits down*, to besiege them. Compare i. 2. 28.

32. *in the repeal*, in recalling him from banishment. See iv. 1. 41.

34. *the osprey*, spelt in the folios 'Aspray,' the fishing Hawk or fishing Eagle (*Pandion haliaetus*). 'Osprey' and 'ossifrage' (Leviticus xi. 13) are etymologically the same word (Lat. *ossifraga*), although they are applied to denote different species. It was popularly believed that the osprey had the power of fascinating the fish, and this belief is expressed in the quotation from Drayton's Polyolbion, xxv. 134-138, given by Langton:

'The Ospray oft here seen, though seldom here it breeds,

Which over them the fish no sooner do espy,

But (betwixt him and them, by an antipathy)

Turning their bellies up, as though their death they saw,

They at his pleasure lie, to stuff his glutt'nous maw.'

Steevens quotes from Peele's Battle of Alcazar, 1594 (ii. 3):

'I will provide thee of a princely osprey,

That as she flieth over fish in pools,

The fish shall turn their glistening bellies up,  
And thou shalt take thy liberal choice of all.'

Again, in *The Two Noble Kinsmen*, i. 1 :

'Your actions

Soon as they move, as ospreys do the fish,  
Subdue before they touch.'

The first edition has the spelling 'Asprayes.'

37. *even*, well balanced.

37-45. *whether 'twas pride . . . war*. Johnson says, 'Aufidius assigns three probable reasons of the miscarriage of Coriolanus; pride, which easily follows an uninterrupted train of success; unskillfulness to regulate the consequences of his own victories; a stubborn uniformity of nature, which could not make the proper transition from the *casque* or *helmet* to the *cushion* or *chair of civil authority*; but acted with the same despotism in peace as in war.'

38. *out of daily fortune*, in consequence of uninterrupted success.

*Ib. taints*, infects; used of mental disorders, as in *Measure for Measure*, iv. 4. 5: 'Pray heaven his wisdom be not tainted!'

41. *nature*, the natural inflexibility of his character.

42. *Not to be other than one thing*, but like Cæsar, 'constant as the northern star,' and like him ruined by his obstinacy.

43. *casque*, helmet; spelt 'caske' in the folio. See *Richard II*, i. 3. 81 :

'And let thy blows, doubly redoubled,  
Fall like amazing thunder on the casque  
Of thy adverse pernicious enemy.'

Cotgrave gives, 'Casque: f. The head-peece termed a caske, or casket.'

*Ib. the cushion*. See iii. 1. 101.

44. *the same austerity and garb*, the same severe and unbending demeanour. Another instance of the figure hendiadys: see i. 8. 4, iii. 1. 95. For 'garb' see *Hamlet*, ii. 2. 390 (360, Clar. Press ed.): 'Let me comply with you in this garb.' And Ben Jonson, *Every Man out of his Humour*, iv. 4 :

'His seniors give him good slight looks  
After their garb.'

46. *spices*, samples, tinctures; communicating a slight flavour to his character, but not forming it entirely. Compare *Winter's Tale*, iii. 2. 185 :

'And then run mad indeed, stark mad! for all  
Thy by-gone fooleries were but spices of it.'

49. *To choke it in the utterance*. One of these faults, says Aufidius, which I have enumerated, was the cause of his banishment; but his merit was great enough to have prevented the sentence from being uttered. Staunton thought that after 'banish'd' there was a chasm which it was in vain to try to fill up.

50. *the time*, the present time, the age in which we live. Our reputation must be left for our contemporaries to decide. See ii. 1. 259. The expres-

sion is here emphatic, for the point on which Aufidius insists is the forgetfulness of the populace and their ingratitude for past services.

51-53. *And power . . . done.* It has been assumed that this passage is corrupt, and many emendations have been proposed. But though obscurely expressed the general sense appears to be—The orator's chair from which a man extols his own actions is the inevitable tomb of that power, however deserving, which is the subject of praise. Mr. Daniel, who is in favour of a different reading, quotes two very apposite passages in illustration of the general sense from *Troilus and Cressida*, ii. 3. 165-168: 'He that is proud eats up himself: pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself but in the deed, devours the deed in the praise.' And again, iii. 3. 96-102:

'That man, how dearly ever parted,  
How much in having, or without or in,  
Cannot make boast to have that which he hath,  
Nor feels not what he owes, but by reflection;  
As when his virtues shining upon others  
Heat them and they retort that heat again  
To the first giver.'

51. *commendable*, with the accent on the penultimate, as in *Hamlet*, i. 2. 87:

'Tis sweet and commendable in your nature, *Hamlet*.'

Warburton explains 'unto itself most commendable,' 'which hath a very high opinion of itself'; that 'is, in its own opinion is most worthy of praise.

52. *so evident*, so obvious and certain. See v. 3. 112.

54. *One fire drives out one fire*, &c. A common proverbial expression. Compare *King John*, iii. 1. 277, and *Julius Cæsar*, iii. 1. 171:

'As fire drives out fire, so pity pity.'

And *Two Gentlemen of Verona*, ii. 4. 192. 193:

'Even as one heat another heat expels,

Or as one nail by strength drives out another.'

55. *Rights by rights fouler*, &c. Editors have suspected that under the word 'fouler' lurked a corruption of the text, and various emendations have been proposed, such as 'founder,' 'foul are,' 'foil'd are,' 'suffer,' 'falter,' 'sunder.' Pope read 'Rights by right fouler'; Hanmer, 'Rights by right foiled'; and Warburton, 'Rights by right fouled.' But taking 'right' in the sense of 'legal claim, title,' and 'fouler' as simply equivalent to 'less fair, worse,' the sense of the passage may very well be, 'just titles have to yield to those that are worse in point of law.' Shakespeare uses 'foul' for 'bad' more than once, and 'fouler' for 'worse.' See *The Taming of the Shrew*, v. 2. 98: 'The fouler fortune mine.' So also 'foulest' for 'worst' in *Troilus and Cressida*, i. 3. 359:

'Let us, like merchants, show our foulest wares  
And think, perchance, they'll sell.

## ACT V.

## Scene I.

2. *sometime*. See i. 9 82.

3. *In a most dear particular*, with the strongest private friendship. Cominius loved him not only as his general for his soldierly qualities, but with the most affectionate personal regard. The use of the word 'particular' is suggested by the word 'general' in the line before; and the two are frequently contrasted. See the quotation from *Timon of Athens* in note to iv. 7. 13.

5. *knee*, go on your knees. The later folios have corrupted it to 'kneel.' In a slightly different sense the word occurs in *King Lear*, ii. 4. 217:

'I could as well be brought

To knee his throne.'

Similarly Shakespeare uses the verbs 'to lip,' 'to mouth,' 'to tongue,' 'to nose,' 'to foot,' 'to arm' = to take into the arms, 'to fist.'

6. *if he coy'd*, if he disdained. The adjective is used by Shakespeare more in the sense of 'disdainful, scornful,' than in that of 'shy,' which it has at present. Compare *Venus and Adonis*, 112:

'Yet was he servile to my coy disdain.'

And Two Gentlemen of Verona, i. 1. 30:

'To be in love, where scorn is bought with groans;

Coy looks with heart-sore sighs.'

Cotgrave has, 'Mespriseresse: f. A coy, a squeamish, or scornfull dame.'

16. *that have rack'd for Rome*, that have strained every effort, exerted yourselves to the utmost, for Rome. To 'rack' as a transitive verb signifies 'to strain, or stretch,' as in *Much Ado*, iv. 1. 222:

'For it so falls out

That what we have we prize not to the worth

Whiles we enjoy it, but being lack'd and lost,

Why, then we rack the value.'

And *The Merchant of Venice*, i. 1. 181:

'Try what my credit can in Venice do:

That shall be rack'd, even to the uttermost.'

Steevens, defining 'rack' as signifying 'to harass by exactions,' explains this passage, 'You that have been such good stewards for the Roman people, as to get their houses burned over their heads, to save them the expense of coals.' The folios read 'wrack'd,' which Mr. Collier retains in the form 'wreck'd,' and explains, 'Menenius intends to say that the tribunes have wrecked a noble memory for Rome, by occasioning its destruction.' Others read, 'sack'd fair Rome,' 'reck'd for Rome,' 'wrack'd poor Rome,' 'wreck'd fair Rome,' 'work'd for Rome.'

17. *memory*. See iv. 5. 70.

18. *minded*, reminded. Compare Winter's Tale, iii. 2. 226:

'Let me be punish'd, that have minded you

Of what you should forget.'

20. *a bare petition*, a mere petition or entreaty, accompanied by no offer of redress.

23. *I offer'd*, I attempted, endeavoured. So in Midsummer Night's Dream, iv. 1. 216: 'But man is but a patched fool, if he will offer to say what methought I had.' And Pericles, iv. 2. 116: 'Ay, he: he offered to cut a caper at the proclamation; but he made a groan at it.'

25. *to pick them*, to pick them out, select them.

28. *to nose*, to smell. See above, l. 5. It occurs again in Hamlet, iv. 3. 33: 'But indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.'

32. *Above the moon*. Delius compares, as a similar instance of exaggeration, Hamlet, iii. 3. 36:

'O, my offence is rank, it smells to heaven.'

37. *the instant army we can make*, the army we can bring together immediately.

41. *towards Marcius*, with Marcius, in dealing with Marcius. Similarly, Cymbeline, ii. 3. 68:

'We shall have need

To employ you towards this Roman.'

See ii. 2. 51 of the present play.

41-43. *Well...then?* As in Pope. Two lines in the folios, the first ending *return me*.

42. *Return me*, send me back. In this transitive sense 'return' is now used of things but not of persons. Compare Timon of Athens, iii. 6. 40: 'I hope it remains not unkindly with your lordship that I returned you an empty messenger.'

44, 45. *But as a discontented friend*, &c. Shall I return, implies Menenius, with only my own feelings hurt, or will you revenge my want of success upon me?

44. *grief-shot*, sorrow-stricken.

46. *that thanks*, such thanks as are proportionate to your good intentions. Compare Macbeth, iii. 1. 104:

'And I will put that business in your bosoms,

Whose execution takes your enemy off.'

48. *to bite his lip*, that he should bite his lip. Compare Measure for Measure, ii. 2. 5, 6:

'All sects, all ages smack of this vice, and he

To die for't!'

49. *hum*, to make an inarticulate sound of contempt or anger. See Macbeth, iii. 1. 42:

'The cloudy messenger turns me his back  
And hums.'

*Ib.* *unhearts*, disheartens.

50. *He was not taken well*, the time for the interview with him was not well chosen. Compare *Midsummer Night's Dream*, iii. 2. 16:

'Where I did him at this advantage take,'

and again, l. 38: 'I took him sleeping.' So *Hamlet*, iii. 3. So:

'He took my father grossly, full of bread.'

56. *I'll watch him*, &c. The figure is taken from the language of falconry, although the treatment prescribed by Menenius is different from that practised by Petruchio. See *The Taming of the Shrew*, iv. i. 206-210:

'Another way I have to man my haggard,

To make her come and know her keeper's call,

That is, to watch her, as we watch these kites

That bate and beat and will not be obedient.'

57. *dieted to my request*, brought by feeding into a condition favourable to my petition.

61. *Speed how it will*, let the issue be what it will. Delius connects these words with those that follow.

63. *he does sit in gold*. The ambassadors who were sent from Rome to Coriolanus 'were brought through the camp to the place where he was set in his chair of state, with a marvellous and unspeakable majesty' (*Shakespeare's Plutarch*, ed. Skeat, p. 31). Steevens quotes Pope's translation of Homer's lines (*Iliad*, viii. 442):

Αὐτὸς δὲ χρύσειον ἐπὶ θρόνον εὐρύσπα Ζεὺς

Ἔζετο.

'Th' eternal Thunderer sat thron'd in gold.'

64, 65. *his injury The gaoler to his pity*, his wrongs not suffering any pity for his country to express itself, keeping it imprisoned in his heart.

69. *Bound by an oath to yield to his conditions*. Unless this line is corrupt, or something has fallen out of the text, it can only mean that Coriolanus was bound by an oath to the Volscians to adhere to the conditions which he imposed; but this is very forced. Farmer interprets, 'I suppose, Coriolanus means, that he had sworn to give way to the conditions, into which the ingratitude of his country had forced him.' Delius understands by it that Coriolanus bound Cominius by an oath to yield to his conditions. Johnson proposed to read

'What he would not,

Bound by an oath. To yield to his conditions,'—

supposing something to be lost. Malone conjectured that two half-lines were lost, 'Bound by an oath' being the beginning of one, and 'to yield to his conditions' the end of the other. Mr. Grant White thinks a line is lost after 'not.' Singer proposed to read 'to no conditions,' and many other

emendations have been suggested, only showing that the text is probably corrupt, as it certainly is obscure.

70-72. *So that . . . him.* Arranged as in Johnson. The folios have two lines, the first ending *mother.*

71. *Unless his noble mother and his wife,* they are our only hope. Steevens supposes the sentence is abruptly broken off at 'country.' Capell reads 'from his noble mother,' and Mr. Grant White 'in's noble mother.'

### Scene II.

The stage direction in the folios is 'Enter Menenius to the Watch or Guard.'

3, 4. *I . . . Coriolanus.* As in Pope. One line in the folios.

8. *Good my friends.* See note to *The Tempest*, iv. 1. 201, and Abbott, § 13.

10. *lots to blanks* must, as Steevens says, be equivalent to the proverbial phrase in *Richard III.*, i. 2. 238, 'All the world to nothing.' Menenius means that the chances are greatly in favour of his name having been mentioned, the comparison being not of the number but of the relative value of the lots and blanks.

13. *Is not here passable*, has no power to let you pass here, cannot be used as a password.

14. *my lover*, my friend. Compare *Julius Cæsar*, iii. 2. 13: 'Romans, countrymen, and lovers!' And again, l. 49, 'As I slew my best lover for the good of Rome, I have the same dagger for myself.'

14, 15. *I have been The book of his good acts*, my memory has been the chronicle of his achievements. Compare *Richard III.*, iii. 5. 25-28:

'I took him for the plainest harmless creature  
That breathed upon this earth a Christian;  
Made him my book, wherein my soul recorded  
The history of all her secret thoughts.'

16. *haply*. The folios have 'happely' or 'happily.' So in *King Lear*, i. 1. 102: 'Haply, when I shall wed,' the quartos have 'Haply,' and the folios 'Happily.'

17. *verified* is explained by Dr. Schmidt in his *Shakespeare Lexicon* as meaning 'supported the credit of.' Johnson says it is loosely used as equivalent to 'bore witness to.' Malone interprets, 'I have ever spoken the truth of my friends, and in speaking of them have gone as far as I could go consistently with truth.' But these are all forced explanations of a word which is most likely corrupt, and they none of them fit in with 'size' in the next line. Hammer read 'magnified.' Leo proposed 'glorified' and Staunton 'rarefied.' Perhaps 'amplified' might be repeated from the preceding line.

20. *upon a subtle ground*, a ground which is so smooth and deceptive

that the bowl moves over it more rapidly than the bowler intends, and goes beyond the mark. There is another reference to the game of bowls in iii. 1. 60. Steevens quotes from Ben Jonson's *Chloridia*, 'Tityus's breast, that... is counted the subtlest bowling ground in all Tartarus.'

22. *Have almost stamp'd the leasing*, given it the stamp of genuineness and made it pass current as truth. 'Leasing' is the Anglo-Saxon *lēásung*, falsehood. Compare *Twelfth Night*, i. 5. 105: 'Now Mercury endue thee with leasing, for thou speakest well of fools!' And Psalm v. 6: 'Thou shalt destroy them that speak leasing.'

27. *factionary on the party of your general*, taking the side of your general in his quarrels. See note on *Julius Cæsar*, i. 3. 118.

28. *Howsoever*, although. Compare *Much Ado*, ii. 3. 205: 'For the man doth fear God, howsoever it seems not in him by some large jests he will make.'

36. *out, out of*. So in 2 Henry IV, ii. 2. 27: 'And God knows, whether those that bawl out the ruins of thy linen shall inherit his kingdom.' Similarly 'forth' is used in i. 4. 23.

38. *to front*, to face, confront. Compare 2 Henry IV, iv. 1. 25:

'What well-appointed leader fronts us here?'

39. *virginal*. Compare 2 Henry VI, v. 2. 53:

'Tears virginal

Shall be to me even as the dew to fire.'

41. *dotant*, dotard, which is the reading of the fourth folio here.

48. First Sent. Steevens changed this to '2 Watch,' but without necessity and perhaps without intention.

52. *your having*, your possession. See *As You Like It*, iii. 2. 396: 'For simply your having in beard is a younger brother's revenue.'

55. *companions*. See iv. 5. 12.

*Ib. errand*. Spelt 'arrant' in the earlier folios and probably so pronounced in Shakespeare's time. 'I'll say an errand for you' = 'I'll tell him a story about you.'

57. *a Jack guardant*, a rascally sentinel. 'Jack' is a common term of contempt; see *Antony and Cleopatra*, iii. 13. 93: 'Take hence this Jack, and whip him.' For 'guardant' see 1 Henry VI, iv. 7. 9:

'But when my angry guardant stood alone.'

*Ib. cannot office me from &c.*, cannot, in your office as sentinel, keep me from Coriolanus.

58. *but by my entertainment*. So Malone. The folios omit 'by' and Hanmer omits 'but.'

61. *swoon*. Spelt 'swoond' in the earlier folios, and so l. 93. See note on *As You Like It*, iii. 5. 17.

62. *synod*. Compare *As You Like It*, iii. 2. 158:

'Thus Rosalind of many parts

By heavenly synod was devised.'



65. *look thee*. So in *Winter's Tale*, iii. 3. 116: 'Here's a sight for thee; look thee, a bearing-cloth for a squire's child! look thee here!' Many other instances of 'thee' after an imperative will be found, such as 'hark thee,' 'run thee,' 'come thee,' 'stand thee,' 'sit thee.'

66. *hardly*, with difficulty. Compare *Antony and Cleopatra*, v. 1. 74:

'Go with me to my tent; where you shall see  
How hardly I was drawn into this war.'

68. *your gates*. Rome was still the city of Coriolanus.

69. *petitionary*, suppliant, supplicatory. So in *As You Like It*, iii. 2. 199: 'Nay, I prithee now with most petitionary vehemence, tell me who it is.'

76. *servanted*, made servants, subject. Another instance of an adjective with a participial form. Compare 'commanded,' i. 1. 256; 'kingly-crowned,' i. 1. 108; 'fielded,' i. 4. 12; 'agued,' i. 4. 38; 'dishonoured,' iii. 1. 60.

76, 77. *though I owe*, &c. Though revenge for my injury is my own, the power to forgive it lies with the Volscians whose servant I am. For 'properly' in the sense of 'peculiarly, as my own private possession,' compare *Winter's Tale*, ii. 1. 170:

'The loss, the gain, the ordering on't, is all  
Properly ours.'

78. *That we have been familiar*, the recollection that we have been familiar.

79. *Ingrate*, ungrateful. Compare *King John*, v. 2. 151:

'And you degenerate, you ingrate revolts.'

And *1 Henry IV*, i. 3. 137:

'As this ingrate and canker'd Bolingbroke.'

*Ib.* *poison*, destroy, stifle. So in *Love's Labour's Lost*, iv. 3. 305:

'Why, universal plodding poisons up  
The nimble spirits in the arteries.'

80. *Than pity note how much*. *Therefore*, &c. Pointed as by Theobald. The folios have—

'Then pity: Note how much, therefore,' &c.

82. *for*, because. See iii. 1. 10.

83. *writ* is the more frequent form of the past tense in Shakespeare. See *Twelfth Night*, v. 1. 370:

'Maria writ

The letter at Sir Toby's great importance.'

87. *constant*. See i. 1. 233.

91. *shent*, scolded, reproved. See *Twelfth Night*, iv. 2. 112: 'I am shent for speaking to you.' The original meaning of the word is 'to disgrace, put to shame,' from the Anglo-Saxon *scendan*. In the earlier Wicliffite translation of 1 Sam. xx. 34, instead of what in the Authorised Version is 'because his father had done him shame,' we find 'forthi that his fader hadde shent hym.'

96. *slight*, insignificant. Compare *Julius Cæsar*, iv. 1. 12: 'This is a slight unmeritable man.' And again, iv. 3. 37, 'Away, slight man!'

98. *long*. Coriolanus plays upon the two meanings of the word, tedious in talk, long-tongued, and long-lived.

101. *the worthy fellow*. For this emphatic use of the definite article, see Hamlet, iii. 4. 206:

'For 'tis the sport to have the enginer  
Hoist with his own petar.'

And Antony and Cleopatra, iv. 6. 30:

'I am alone the villain of the earth.'

### Scene III.

2. *Set down*. See i. 2. 28.

3. *plainly*, openly, honestly.

4. *I have borne this business*. See i. 1. 264.

4-8. *Only... of you*. As in Capell. In the folios the lines end *respected... Rome... friends... you*.

11. *godded me*, made a god of me, worshipped, idolized me.

13. *show'd*, appeared. See iii. 3. 50.

15. *to grace him*, to show him favour or do him honour. Compare As You Like It, v. 2. 64: 'To do yourself good and not to grace me.'

17. *to*. The first folio has 'too.'

*Ib. fresh embassies*, &c. The modern construction would be 'No fresh embassies or suits, either from the state or private friends,' &c.

*Ib. embassies*. Spelt 'embasses' in the first three folios.

18. *nor... nor*. See i. 1. 163.

21. Valeria, who appears with the rest of the suppliants, is first mentioned by Plutarch at this stage of the history. She was the sister of Publicola.

23. *in her hand*. Compare Richard III, iv. 1. 2:

'Who meets us here? my niece Plantagenet  
Led in the hand of her kind aunt of Gloucester?'

25. *All*, used for 'every,' as in i. 3. 8, iii. 1. 129.

32. *aspect*, with the accent on the last syllable, as always in Shakespeare. See The Merchant of Venice, i. 1. 54:

'And other of such vinegar aspect.'

Similarly 'instinct' in l. 35, as in Sonnet, l. 7:

'As if by some instinct the wretch did know  
His rider loved not speed.'

36, 37. *As if... kin*. As in Rowe. One line in the folios.

39. Virgilia interprets her husband's speech literally, as if it referred to the altered appearance of the suppliants, which was caused by their sorrow. Coriolanus merely says that in his banishment he saw everything in a different light.

40. *Like a dull actor*. Malone quotes Sonnet, xxiii. 1, 2:

'As an unperfect actor on the stage,  
Who with his fear is put besides his part.'

41. *I am out*, I am at a loss, have forgotten what I should say. Compare Love's Labour's Lost, v. 2. 152:

'The rest will ne'er come in, if he be out.'

And again, l. 172:

'They do not mark me, and that brings me out.'

As You Like It, iv. 1. 76: 'Very good orators, when they are out, they will spit.'

46. *the jealous queen of heaven*. Juno, the goddess of marriage, who appears in The Tempest to celebrate the contract of true love between Ferdinand and Miranda. Compare As You Like It, v. 4. 147:

'Wedding is great Juno's crown.'

And Pericles, ii. 3. 30:

'By Juno, that is queen of marriage.'

48. *hath virgin'd it*, hath kept itself a virgin, been chaste. See ii. 3. 112, and Winter's Tale, iv. 4. 460: 'I'll queen it no inch farther.'

*Ib. prate*. Theobald's conjecture, adopted by Pope. The folios have 'pray.'

54. *unproperly*. See note on iv. 5. 16.

56, 57. *What is... son?* As in Pope. Two lines, the first ending *me* in the folios, which read 'What's.'

57. *your knees*. See i. 1. 69.

58. *pebbles*. Spelt 'pibbles' in the first folio, as in Henry VIII, v. 4. 60: 'Such a showre of Pibbles.' So also, Browne, Britannia's Pastorals, iii. 3. 177:

'The wary Bird a prittie pibble takes.'

*Ib. hungry*, sterile, unproductive; not, greedy for shipwrecks.

59. *fillip*. Spelt 'fillop' in the folios, as in 2 Henry IV, i. 2. 255: 'If I do, fillop me with a three-man-Beetle.' In Troilus and Cressida, iv. 5. 54, the modern spelling is found.

61. *Murdering impossibility*. After this violation of the order of nature nothing can be unnatural or impossible.

62, 63. *Thou... lady?* As in Rowe. In the folios the first line ends at *thee*.

63. *holp*, helped; the form of the past tense as well as the past participle of 'help.' See v. 6. 36, and iii. 1. 277. In Anglo-Saxon *helpan*, to help, has past tense *healp*, and past participle *holpen*. 'Holp' is still used in Suffolk, and pronounced as the folios spell it 'hope'; another instance of the printer's error noticed in ii. 3. 105.

65. *The moon of Rome*. See note on i. 1. 251, and compare ii. 1. 90.

66. *curdied*, curded, congealed. Altered by Rowe to 'curdled.' Malone quotes as parallel forms 'muddied' and 'outcraftied' from All's Well, v. 2. 4: 'Muddied in fortune's mood.' And Cymbeline, iii. 4. 15:

'That drug-damn'd Italy hath out-craftied him.'

68. Vol. Steevens proposed to assign this speech to Valeria, but it is Volumnia who first presents Valeria and then young Marcius whom she holds by the hand.

*Ib. of yours.* Johnson would read 'of you,' but see iii. 1. 95.

71. *supreme*, with the accent on the first syllable, as in Lucrece, 780:

'The life of purity, the supreme fair.'

And Cymbeline, i. 6. 4: 'My supreme crown of grief!' The accent is on the last syllable only once in Shakespeare. See the present play, iii. 1. 110.

*Ib. inform*, fashion, mould, and so almost equivalent to inspire, animate. In this sense it is used by Milton, *Paradise Lost*, iii. 597:

'Not all parts like, but all alike inform'd

With radiant light, as glowing iron with fire.'

And by Cowley, On the death of Mr. W. Harvey, 74:

'Large was his soul; as large a soul as e'er

Submitted to inform a body here.'

72. *invulnerable*. See above, l. 54.

73. *stick*, stand firm and prominent.

74. *flaw*, blast of wind or storm. See note on Hamlet, v. 1. 204 (Clar. Press ed.), and Venus and Adonis, 456:

'Gusts and foul flaws to herdmen and to herds.'

Again, Carew's Survey of Cornwall (ed. 1811), p. 15: 'One kind of these storms they call a flaw, or flough, which is a mighty gale of wind, passing suddenly to the shore, and working strong effects, upon whatsoever it encountereth in his way.' Malone compares Sonnet, cxvi. 5. 6:

'O, no! it is an ever-fixed mark,

That looks on tempests and is never shaken.'

76. *That's*. See The Tempest, i. 2. 215: 'Why, that's my spirit' and l. 299, 'That's my noble master!'

80. *forsworn to grant*, sworn not to grant. Compare Romeo and Juliet, i. 1. 229: 'She hath forsworn to love.' And Twelfth Night, iii. 4. 276: 'For meddle you must, that's certain, or forswear to wear iron about you.'

81. *denials*. The plural is used because the refusal affected several persons. See note on ii. 1. 28, and compare 'my rages and revenges' below, l. 85.

82. *capitulate*, make conditions or agreement: here used of the conqueror. In modern language the conquered capitulates or surrenders on conditions. See Trench's Select Glossary, and compare 1 Henry IV, iii. 2. 120:

'The Archbishop's grace of York, Douglas, Mortimer,

Capitulate against us and are up.'

85. *allay*. See ii. 1. 45.

90. *fail in our request*, fail in granting our request.

95. *bewray*, discover, reveal. The word, which Shakespeare has taken from North's Plutarch, is derived from the Anglo-Saxon *wreġan*, or *wreġian*,

Gothic *wrohjan*, to 'accuse, and although used almost interchangeably with 'betray,' differs from it in not necessarily involving the idea of treachery. See King Lear, ii. 1. 109: 'He did bewray his practice'; that is, disclosed his plot or design.

96. *exile*, with the accent on the last syllable. See note on i. 6. 35.

100. *weep* applies to the eyes and 'shake' to the hearts. See ii. 1. 257.

103. *poor we*. 'We' is used for 'us,' as in Hamlet, i. 4. 54:

'Making night hideous; and we fools of nature  
So horribly to shake our disposition.'

And Julius Cæsar, iii. 1. 95:

'Do so: and let no man abide this deed,  
But we the doers.'

104. *capital*, deadly, fatal.

*Ib. barr'st*, hinderest; with a double accusative, as in 2 Henry IV, ii. 4.

110: 'I will bar no honest man my house.' And As You Like It, i. 1. 20: 'Bars me the place of a brother.'

109. *Whereto we are bound*, which we are bound to do. See Shakespeare's Plutarch (ed. Skeat), p. 36: 'For we cannot alas! together pray both for victory to our country, and for safety of thy life also.'

109, 110. *or... or*, either... or. See i. 3. 36.

111. *find*, experience, feel. Compare Measure for Measure, iii. 1. 80:

'And the poor beetle, that we tread upon,  
In corporal sufferance finds a pang as great  
As when a giant dies.'

112. *evident*. See iv. 7. 52.

114. *recreant*, properly, one who had abandoned his religious belief; hence applied generally to a faithless person, a traitor or coward. Compare 1 Henry VI, i. 2. 126:

'Why no, I say, distrustful recreants!  
Fight till the last gasp.'

And Troilus and Cressida, i. 3. 287:

'And may that soldier a mere recreant prove,  
That means not, hath not, or is not in love!'

115. *thorough*. So spelt by Johnson for the sake of the metre. The folios have 'through,' just as in Midsummer Night's Dream, ii. 1. 3, they read 'Through bush, through brier,' &c.

117. *bear the palm* of victory. Compare Julius Cæsar, i. 2. 131: 'And bear the palm alone.'

120. *determine*, come to an end. See iii. 3. 43.

122-125. See Shakespeare's Plutarch (ed. Skeat), p. 36: 'Thou shalt see, my son, and trust unto it, thou shalt no sooner march forward to assault thy country, but thy foot shall tread upon thy mother's womb, that brought thee first into this world.'

125-128. *Ay...fight*. Arranged as by Pope, who reads *mine too*. Four lines in the folios, ending *boy...time...away...fight*. The metre even now is not smooth. It has been suggested that in l. 125 we should read 'into' for 'to,' or with Capell 'on mine' for 'mine.'

127. *A'*, he. See ii. 1. 115.

139. *all-hail*, the acclamation with which kings and great men were welcomed. Compare Macbeth, i. 5. 56:

'Greater than both, by the all-hail hereafter.'

145. *writ*, written. See v. 2. 83, where 'writ' is the past tense.

146. *it*, his noble reputation.

149. *fine*. So Johnson. The folios have 'fue' or 'five.'

*Ib. strains of honour*, the emotions or impulses of honour. 'Strain,' which is etymologically connected with the Anglo-Saxon *stryñan*, to beget, is used for a stock or race, as in Julius Cæsar, v. 1. 59:

'O, if thou wert the noblest of thy strain.'

Hence it takes the secondary sense of 'natural disposition,' as in King Lear, v. 3. 40:

'Sir, you have shown to day your valiant strain';

that is, the valiant disposition of your race which you have inherited. Finally, it denotes feeling, or impulse generally. See 2 Henry IV, iv. 5. 171:

'But if it did infect my blood with joy,

Or swell my thoughts to any strain of pride.'

151. *the wide cheeks o' the air*. Compare The Tempest, i. 2. 4: 'The welkin's cheek.' And Richard II, iii. 3. 57: 'The cloudy cheeks of heaven.'

152. *to charge*. So Theobald corrected the reading of the folios 'change.' Similarly in Antony and Cleopatra, i. 2. 5, the folios have, 'O that I knew this husband, which, you say, must change his horns with garlands,' where modern editors read 'charge.' Dr. Schmidt defends the old reading, taking 'change with' as = 'exchange for,' as in Henry V, iii. 7. 12: 'I will not change my horse with any that treads but on four pasterns.' But the reading 'charge' suits better with the figure employed in the present passage, which is that of a piece of artillery loaded with a bolt which after being discharged with great noise only rives an oak. In The Taming of the Shrew, iii. 1. 81, as Malone points out, the folios have the contrary misprint of 'charge' for 'change.'

*Ib. thy sulphur*. Compare Cymbeline, v. 5. 240: 'The gods throw stones of sulphur on me!'

150. *To imitate the graces of the gods*. Capell explains the passage, 'The divine graces that Coriolanus "affected to imitate" are—terror, and mercy, both attributes of their gods: to express this, he is said to thunder as they do; but so to temper his terrors that mankind is as little hurt by them as they commonly are by thunder, which mostly spends it's rage on oaks.'

160. *Like one i' the stocks.* Johnson says 'you keep me in a state of ignominy talking to no purpose'; rather, you treat me as a worthless vagabond to whose complaints under punishment no one pays heed.

163. *cluck'd.* The first folio has 'clock'd.' So Cotgrave, 'Glosser. To cluck, or clocke, as a Henne.'

164. *loaden, laden.* Shakespeare uses both forms. See 1 Henry IV, i. 1. 37:

'A post from Wales loaden with heavy news.'

170. *'longs, belongs.* Compare All's Well, iv. 2. 42:

'It is an honour 'longing to our house.'

176. *doth reason our petition,* uses arguments for our petition.

178. *had a Volsian to his mother,* for his mother. Compare King Lear, iii. 6. 14: 'No, he's a yeoman that has a gentleman to his son.' And Timon of Athens, ii. 2. 103: 'I think no usurer but has a fool to his servant.'

181, 182. *I'm hush'd . . . little.* As in Pope. One line in the folios.

181. *a-fire,* on fire, as in The Tempest, i. 2. 212. In Winter's Tale, iv. 4. 60, it is printed 'o' fire.'

189. *mortal,* mortally; the adverbial termination being carried on from 'dangerously.' Compare Richard II, i. 3. 3:

'The Duke of Norfolk sprightly and bold.'

And Othello, iii. 4. 79:

'Why do you speak so startingly and rash.'

Shakespeare has followed Plutarch closely here: 'Oh mother, what have you done to me? And holding her hard by the right hand, Oh mother, said he, you have won a happy victory for your country, but mortal and unhappy for your son: for I see myself vanquished by you alone.' (Shakespeare's Plutarch, p. 38.)

190. *true wars.* See i. 3. 99.

199. *Stand to me,* stand by me, support me. See iii. 1. 208.

202. *a former fortune,* such as I formerly enjoyed. Dr. Schmidt compares Antony and Cleopatra, i. 2. 33:

'You have seen and proved a fairer former fortune

Than that which is to approach';

that is, a fairer fortune in times past.

*Ib.* The stage direction, 'The Ladies make signs to Coriolanus' was added by Johnson. Perhaps, as Dr. Schmidt suggests, Coriolanus, while Aufidius speaks aside, is talking with his mother and wife apart, and they request him to let them return to Rome; to which he replies aloud 'Ay, by and by.' See Shakespeare's Plutarch (ed. Skeat), p. 38: 'These words being spoken openly, he spake a little apart with his mother and wife, and then let them return again to Rome, for so they did request him.'

203. *we will drink together,* as a sign of peace. Compare 2 Henry IV, iv. 2. 63:

‘And here between the armies  
Let’s drink together friendly and embrace,  
That all their eyes may bear those tokens home  
Of our restored love and amity.’

207. According to Plutarch ‘a temple of Fortune for the women’ was built on this occasion. ‘The temple of Fortuna Muliebris, dedicated in the year 286 A.U.C. on the spot at which Coriolanus is said to have met his mother, stood at the fourth milestone’ on the Via Latina. Burn, Rome and the Campagna, p. 437.

#### Scene IV.

1. *coign*, corner; from Fr. *coin*, which is the spelling of the folios here.

7, 8. *stay upon execution*, await execution. Compare Measure for Measure, iv. 1. 47:

‘I have a servant comes with me along  
That stays upon me.’

Again, All’s Well, iii. 5. 48:

‘I thank you, and will stay upon your leisure.’

10. *condition*. See ii. 3. 89.

11. *difference*. So in the first folio, altered in the later folios to ‘difference.’

21. *his state*, his chair of state, as Plutarch describes him during the interview with his mother: ‘Now was Marcius set there in his chair of state.’ Compare Macbeth, iii. 4. 5:

‘Our hostess keeps her state, but in best time  
We will require her welcome.’

The ‘state’ was properly the canopy over the chair. See the note in the Clarendon Press edition of Macbeth.

*Ib.* as a thing made for Alexander, as a statue of Alexander the Great.

24. *to throne*, to be enthroned.

26. *in the character*, in his true character. The definite article is here emphatic, as in v. 2. 101. See note, and compare King John, ii. 1. 396:

‘Smacks it not something of the policy?’

29. *long of you*, owing to you. See Midsummer Night’s Dream, iii. 2. 339:

‘You, mistress, all this coil is ‘long of you’;

that is, it accompanies you as a consequence.

33. *break our necks*. See iii. 3. 29, iv. 7. 25.

35. *plebeians*. See i. 9. 7.

36. *hale*, drag, haul. Compare Twelfth Night, iii. 2. 64: ‘I think oxen and wainropes cannot hale them together.’ And Acts of the Apostles, viii. 3: ‘As for Saul, he made havoc of the church, entering into every house, and haling men and women, committed them to prison.’ In Huntingdonshire a towingpath is called ‘a haling way,’ and in the fens of Cambridgeshire



the distinction is made between *haling* or drawing by means of men, and *towing* by horses.

45. *lurk'd*, been hidden.

*Ib.* *make doubt*. See i. 2. 18.

46. *the blown tide*, the swollen tide. Compare King Lear, iv. 4. 27:

'No blown ambition doth our arms incite.'

Malone compares Lucrece, 1667, 8:

'As through an arch the violent roaring tide

Outruns the eye that doth behold his haste.'

Shakespeare had frequently seen the tide rushing through the narrow arches of old London Bridge, the shooting of which by the boats was a difficult and often dangerous operation.

48. Shakespeare probably had in his mind the list of musical instruments mentioned in Daniel iii. 7. A sackbut was a trombone or trumpet with a slide. The word *psaltery* comes to us from the translation of the Bible, where the Hebrew is also rendered 'lute.' The Greek *psalterion* was a stringed instrument played with both hands. 'Every stringed instrument which was played upon with the fingers of both hands, instead of by one hand and a plectrum held in the other, came under the denomination of a *psaltery*' (Chappell, History of Music, p. 307). In the Wicliffite Versions the word appears in the form *psautrie*, *sautree* or *sawtree*, and *sautrie* or *sawtrye*; and in Chaucer's Canterbury Tales, 3213, we find that 'hende Nicholas' had

'a gay sawtrye,

On which he made a-nightes melodye.'

In all probability the English 'sawtry' was an instrument more of the nature of a lute or guitar than of a harp.

50. *Make the sun dance*. It was a popular superstition that the sun is seen to dance on Easter Sunday. See Brand's Popular Antiquities, i. 161 (Bohn's Antiquarian Library). Sir Thomas Browne, in his Vulgar Errors, B. v. ch. 21, § 16, says, 'We shall not, I hope, disparage the Resurrection of our Redeemer, if we say the sun doth not dance on Easter Day. Compare Twelfth Night, ii. 2. 59: 'But shall we make the welkin dance indeed?'

51. *go meet*. See i. 5. 26.

56. *doit*. See i. 5. 6.

*Ib.* *joy, rejoice*. Compare Hamlet, iii. 2. 209:

'Grief joys, joy grieves, on slender accident.'

57, 58. *First ... thankfulness*. As in Pope. In the folios the first line ends at *tidings*.

58, 59. *Sir ... thanks*. As in Capell. Prose in the folios.

60. *at point*. Compare iii. 1. 194.

60, 61. *We ... joy*. As in Capell. One line in the folios, which read *Wee'l*.

## Scene V.

1. Dyce was the first to make this a new scene.

4. *Unshout*, do away by your acclamations the effect of the shouts with which you banished Marcius. Compare 'unspeak' in Macbeth, iv. 3. 123: 'Unspeak mine own detraction'; recall the words with which I spoke it. So also 'unsay,' *Midsummer Night's Dream*, i. 1. 181; 'unpay,' 2 *Henry IV*, ii. 1. 130: 'Unpay the villany you have done her.' The folios spell the word 'Unshoot.' See notes on i. 1. 208, and i. 9. 50, 51.

5. *Repeal*, recall. See iv. 1. 41, and Julius Cæsar, iii. 1. 51:  
'For the repealing of my banish'd brother.'

## Scene VI.

4. *in theirs and in the commons' ears*. See note on i. 3. 22.

5. *Him*, he whom. So in *Hamlet*, ii. 1. 42:

'Your party in converse, him you would sound.'

See Abbott, § 208, and iv. 2. 2.

6. *ports*. See i. 7. 1.

10-12. *Even so . . . slain*. As in Pope. Prose in the folios.

11. *empoison'd*, destroyed. Compare the use of 'poison' in v. 2. 79.

12-14. *Most . . . you*. As in Pope. Two lines in the folios, the first ending *intent*.

14. 15. *we'll deliver you Of your great danger*. For the construction see *King John*, iii. 4. 55:

'How I may be deliver'd of these woes.'

20. *pretext*, with the accent on the last syllable.

22, 23. *who being so heightened, He, &c.* The relative is superfluous in the construction, as in *The Tempest*, i. 2. 162 (Clarendon Press ed.):

'Some fresh water that

A noble Neapolitan, Gonzalo,

Out of his charity, who being then appointed

Master of this design, did give us,' &c.

27. *stoutness*. See iii. 2. 78, 127.

29. We may fill up the sentence by supplying 'is a proof of this.'

32. *gave him way*, gave way, yielded to him. See iv. 4. 25; and *King Lear*, ii. 4. 301: 'Tis best to give him way.' Again, Antony and Cleopatra, i. 3. 9:

'In each thing give him way, cross him in nothing.'

35. *designments*, designs. Compare *Othello*, ii. 1. 22:

'The desperate tempest hath so bang'd the Turks,  
That their designment halts.'

36. *holp*. See v. 3. 63.

37. *Which he did end all his.* To 'end' a crop was the technical term for getting it in and housing it, and in all probability is a corruption of 'in,' which is so used in Tusser's Five Hundred Points of Husbandry, p. 64 (English Dialect Society's edition):

'Some countries are pinched of meadow for hay,  
Yet ease it with fitchis as well as they may.  
Which inned and threshed and husbandlie dight,  
Keepes labouring cattle in verie good plight.'

And in Bacon's History of Henry VII: 'All was inned at last into the Kings Barne; but it was after a Storme.' Cotgrave has 'Engranger, To inne corne, &c.; to put, or shut, vp in a barne.' And Palsgrave, *Lesclarcissement de la Langue Francoyse*, 'I inne, I put in to the berne. *Je mets en granche.*' Compare also All's Well, i. 3. 48: 'He that ears my land spares my team and gives me leave to in the crop.' When the true word is once corrupted to 'end,' of course a meaning is fitted to it, and it is interpreted of ending or finishing the harvest. In this sense it is still in use in Surrey, Sussex, Hallamshire, and probably elsewhere. The insertion of 'd' after a liquid is frequent in common pronunciation. Hence 'vile' becomes 'vild,' and we know that Johnson gave as a proof of Mrs. Pritchard's vulgarity that she called a gown 'a gownd.'

40. *waged me with his countenance*, rewarded me with his favour or patronage, patronized me. For this sense of 'countenance' compare 1 Henry IV, i. 2. 33: 'Being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.' And Hamlet, iv. 2. 16:

'Ros. Take you me for a sponge, my lord?

Ham. Ay, sir, that soaks up the king's countenance, his rewards, his authorities.'

For 'wage' as a transitive verb in the sense of 'hire, pay wages to,' Steevens compares Holinshed (ed. 2), vol. iii. p. 168, col. 2: 'the summe of 28 thousand marks to leuie & wage thirtie thousand men.' The first and second folios read 'wadg'd.'

42. *in the last*, at last. So 'in the best' = at best, in Hamlet, i. 5. 27; 'in the least' = at least, in King Lear, i. 1. 194.

43. *had carried*, might have carried (see Abbott, § 361); or it may mean, had in effect carried or conquered Rome.

*Ib. that.* See Abbott, § 285.

46. *At*, at the price of. See i. 5. 5.

*Ib. rheum*, tears; as in King John, iii. 1. 22:

'Why holds thine eye that lamentable rheum?'

And Richard II, i. 4. 8:

'K. Rich. And say, what store of parting tears were shed?

Aum. Faith, none for me; except the north-east wind,  
Which then blew bitterly against our faces,

Awaked the sleeping rheum, and so by chance  
Did grace our hollow parting with a tear.'

50. *a post*, a messenger, bringing the news of the victories of Coriolanus. Compare Twelfth Night, i. 5. 303:

'I am no fee'd post, lady; keep your purse.'

54. *at your vantage*, when you have opportunity. Compare Richard III, iii. 5. 73, where the folios read,

'There, at your meetest vantage of the time';  
the quartos having 'meet'st advantage.'

57, 58. *Which... bury*. Punctuated as by Theobald. The folios have  
'Which we will second, when he lies along

After your way. His Tale pronounc'd, shall bury' &c.

58, 59. *After your way... body*. When you have told his story in your own way, instead of allowing him to speak for himself, the reasons he might have urged for his conduct will be buried with his body.

59, 60. *Say... words*. As in Pope. One line in the folios.

64. *What faults he made* or committed. Compare Lucrece, 804:

'That all the faults which in thy reign are made  
May likewise be sepulchred in thy shade.'

And Winter's Tale, iii. 2. 220:

'All faults I make, when I shall come to know them,  
I do repent.'

67, 68. *answering us With our own charge*, bringing us back nothing but the cost of our enterprise. 'Answer' is used frequently in the sense of 'to meet an obligation, pay a debt.' Compare Sonnet, cxxvi. 11:

'Her audit, though delay'd, answer'd must be.'

And 1 Henry IV, i. 3. 185;

'This proud king, who studies day and night  
To answer all the debt he owes to you  
Even with the bloody payment of your deaths.'

71. *soldier*, a trisyllable; as in i. 1. 109.

73. *parted*, departed. So in Two Gentlemen of Verona, i. 1. 71:

'But now he parted hence, to embark for Milan.'

74. *You are to know*. Compare The Merchant of Venice, i. 1. 5: 'I am to learn.' Timon of Athens, i. 1. 71: 'I am to thank you for it.'

78. *Do*. The folios read 'Doth,' which was corrected by Pope. Capell, retaining 'Doth,' reads 'spoil' for 'spoils' in the previous line. See iii. 3. 99.

*Ib. more than counterpoise* (by) *a full third part*; the plunder more than paid for the cost of the expedition by a full third part. See Abbott, § 420.

84. *compounded*, agreed. So in King John, ii. 1. 281:

'Till you compound whose right is worthiest.'

85. *But tell the traitor, in the highest degree* &c. The folios have no stop at 'traitor,' apparently connecting the words 'in the highest degree'

with 'traitor' and not with what follows. In other passages in which the phrase occurs it appears to be used in a technical and almost legal sense, as a qualification to a criminal charge. For instance, in *Twelfth Night*, i. 5. 61: 'Misprision in the highest degree!' And *Richard III*, v. 3. 196:

'Perjury, perjury, in the high'st degree.'

93. *certain drops of salt*. Compare *Hamlet*, i. 2. 154:

'Ere yet the salt of most unrighteous tears  
Had left the flushing in her galled eyes.'

100. *each at other*. So Rowe. The folios have 'each at others.' If the latter be the true reading we must either suppose the sentence to be interrupted by Coriolanus, 'Look'd wondering each at others—' or we must regard 'others' as equivalent to 'the others,' 'each' being used, as it frequently is, of every individual of an indefinite number.

107. *notion*, understanding, sense. Compare *Macbeth*, iii. 1. 83.

'And all things else that might  
To half a soul and to a notion crazed  
Say "Thus did Banquo."'

And *King Lear*, i. 4. 248:

'Either his notion weakens, his discernings  
Are lethargied—.'

108. *Who wears*, &c. The antecedent to this relative is the pronoun involved in 'his.' See iii. 2. 119.

116. *Flutter'd*. The reading of the third and fourth folios. The first and second have 'Flatter'd,' which Dr. Schmidt retains, comparing the German *flattern*, to flutter. There is also the Dutch *fladderen*, and the Swedish *fladra*. But in the absence of better evidence for the existence of the form 'flatter'd' than the spelling of the first and second folios I have preferred the more usual form which is found as early as Spenser, and has the support of the analogous form 'floteren,' which occurs in the fourteenth century.

121-123. *Tear...father*. Printed as prose first by Capell. Three lines in the folios, ending *presently...cousin...father*. The speech is evidently made up of the exclamations of many persons speaking at once. Compare iii. 1. 186-188.

121. *presently*. See ii. 3. 245.

125. *folds-in*. Compare iii. 3. 68.

127. *judicious*, judicial.

*Ib.* *Stand*, stop.

129. *his tribe*. See iv. 2. 24.

131. The stage direction in the first folio is, 'Draw both the Conspirators, and kils Martius, who fallcs, Aufidius stands on him.'

133. *Thou...weep*. So in Steevens. Two lines in the folios, the first ending *whereat*.

134. The punctuation of this line is substantially that of the folios. Rowe read 'Tread not upon him—Masters all, be quiet'; but there is no need for change.

136. *My...rage.* As in Pope. Two lines in the folios.

138. *which this man's life did owe you*, which was due to you, to which you were exposed, so long as this man lived. See iii. i. 242.

139. *Please it*, may it please, if it please. So in *Two Gentlemen of Verona*, iii. 1. 52:

'Please it your grace, there is a messenger.'

141, 142. *I'll deliver Myself*, I will show myself. Compare v. 3. 39, and *Twelfth Night*, i. 2. 42:

'O that I served that lady,  
And might not be delivered to the world,  
Till I had made mine own occasion mellow,  
What my estate is!'

143. *censure*, sentence, punishment. See iii. 3. 46.

145. *his urn*, his grave: as in *Henry V*, i. 2. 228:

'Or lay these bones in an unworthy urn,  
Tombless, with no remembrance over them.'

Compare *Hamlet*, i. 4. 49, where 'inurn'd' is the reading of the folios, while the quartos have 'interr'd.' Steevens observes, 'This allusion is to a custom unknown, I believe, to the ancients, but observed in the publick funerals of English princes, at the conclusion of which a herald proclaims the style of the deceased.'

145. *His* refers to *Coriolanus*.

151. *that it speak mournfully.* So in *King Lear*, v. 3. 150: 'Trumpets, speak!'

154. *memory.* See iv. 5. 70.

155. *Assist.* Put in a separate line by Capell. Omitted by Pope.

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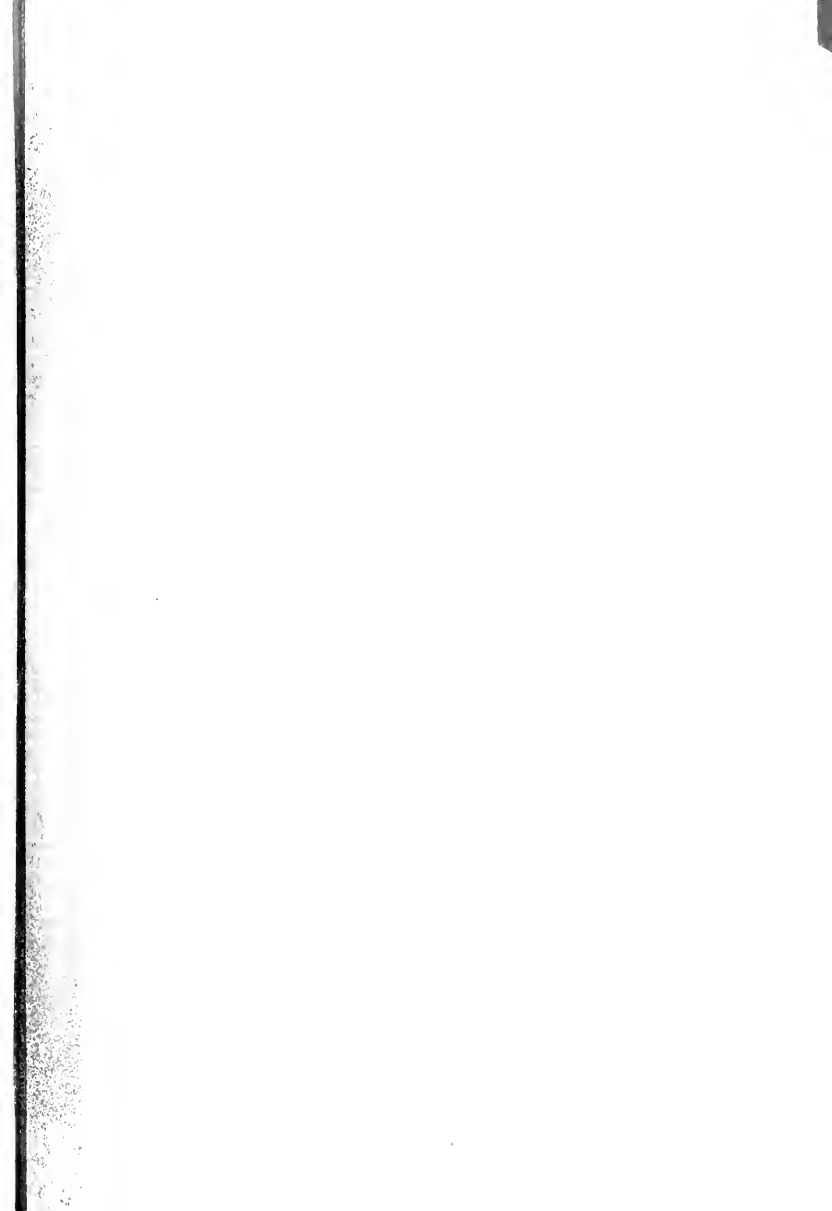
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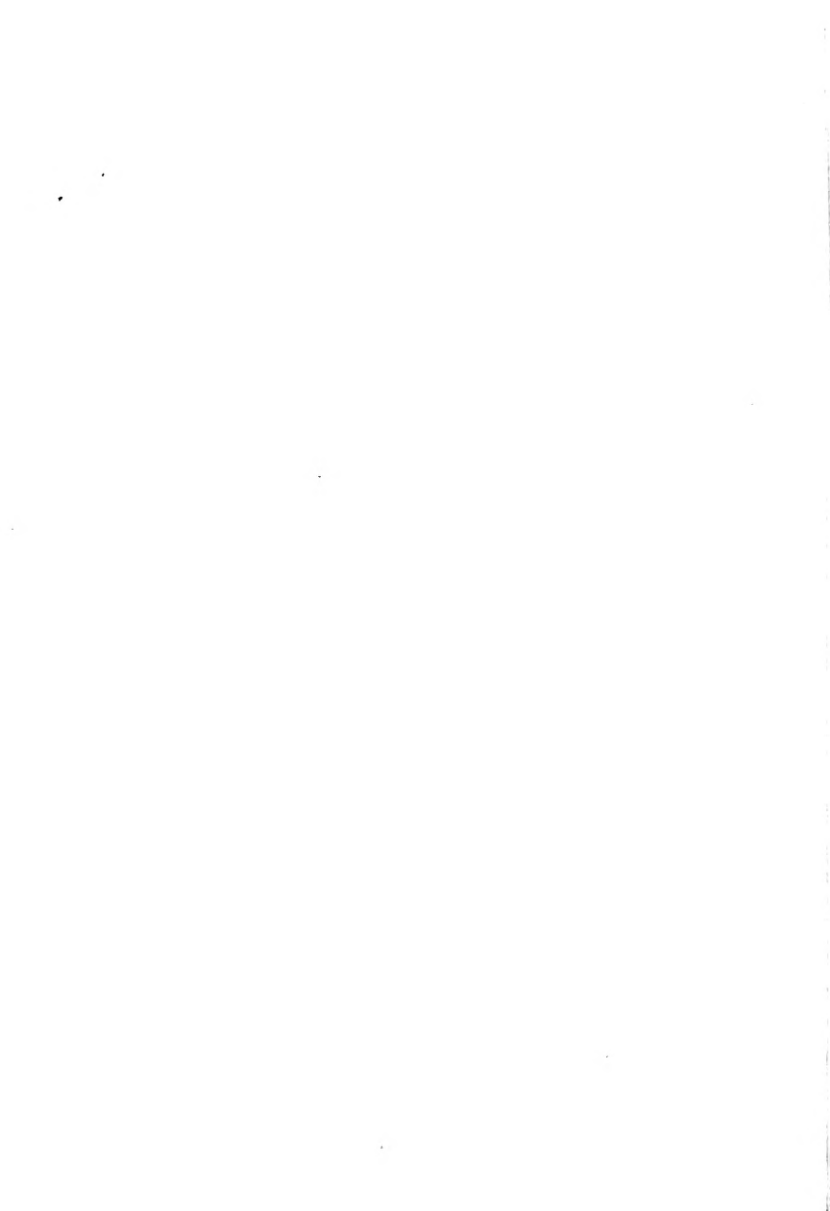
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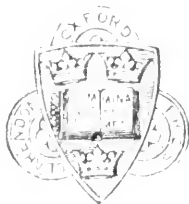






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